Kine WEEKLY

THE TAX:

NORTHERN CAMPAIGN STARTED

See page 3

Dear Mr. Exhibitor.

For the most important news of the year, may I refer you to my special insert in this issue.

Your old pal

Leo

of M-G-M

MANSFIELD MARKHAM

presents

WHITHER GERMANY?

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'Phone: Mayfair 1658

Refinance Proposals for B.T.D. (See page 12).

Kinematograph WEEKLY

No. 1389 Thursday, November 30, 1933 Vol. 201

K.R.S. Condemn Contract Attitude of C.E.A. (See page 11).

THE FILM INSTITUTE

Its Constitution, Purposes and Needs

HOW FUNDS WILL BE RAISED

WITH the appointment of the Duke of Sutherland to the position of Chairman of the British Film Institute, that body has now taken a long stride towards performing the tasks for which it was constituted. With J. W. Brown as general manager and R. V. Crow as secretary, the work is now going firmly ahead.

R. V. CROW

An eight-page pamphlet, embodying the Institute's aims and needs, is being dispatched to all interested persons and societies, and it is expected before long to embrace within its borders all those who are enthusiasts for the use of the film in non-theatrical as well as theatrical fields.

What the Institute Is

Under the heading of "What It Is," the pamphlet describes the founding of the Institute as a means of furthering effective co-operation between makers, distributors and exhibitors of films on the one hand, and all who are interested in the artistic, educational and cultural possibilities of using films. Neither set up or controlled by the State, its aims and constitution have been approved, nevertheless, by the Board of Trade, which has given it the status of a non-profit-making corporate body.

Its control is vested in a chairman and board of nine governors, representing the Trade and the general public, a general manager (J. W. Brown) and a secretary (R. V. Crow) are the chiefs of a small staff.

Its Objects

The aims of the Institute are laid down as follows:—

The British Film Institute exists generally "to encourage the use and development of the kinematograph as a means of entertainment and instruction." More specifically, its objects are:—

1.—To act as a clearing house for information on all matters affecting films at home and abroad, particularly as regards education and general culture.

2.—To influence public opinion to appreciate the value of films as entertainment and instruction.

3.—To advise educational institutions and other organisations and persons on films and apparatus.

4.—To link up the film Trade and the cultural and educational interests of the country.

5.—To encourage research into the various uses of the film.

6.—To establish a national repository of films of permanent value.

7.—To provide a descriptive and critical catalogue of films of educational and cultural value.

8.—To advise Government Departments concerned with films.

9.—To certify films as educational, cultural or scientific.

10.—To undertake similar duties in relation to the Empire.

The Institute is prepared to supply up-to-date information and advice concerning apparatus, supply of films, and conditions of hiring and exhibition to schools, adult education bodies, social organisation, amateur kinematographers, film societies, and other such bodies. A Technical Committee of the Institute has been set up for the purpose of providing satisfactory guidance on such questions as the standardisation of equipment, the storage and circulation of films, and so forth.

Information and Influence

The Institute is to publish a quarterly illustrated magazine and a monthly bulletin of films suitable for educational purposes or of unusual merit.

The Institute is endeavouring to build up a strong body of public opinion in support of films which possess artistic, educational, scientific or cultural value, and to help forward the work will hold conferences and meetings in all parts of the country and supply speakers.

The Institute is prepared to advise public charitable and other bodies which desire to use films for their purposes, and is planning the building up of a film library to prevent films of permanent, artistic and documentary value passing out of existence.

An annual summer school for the purpose of providing instruction in kinematography and practical training in the educational uses of the film is being arranged. Through its connections with the International Educational Cinematographic Institute at Rome, and other foreign film institutes, the F.I. is promoting the better circulation of foreign films of educational and cultural value in this country.

Its Finance

The need of the Film Institute is to secure the support of all bodies and individuals that have at heart the full development of the constructive uses of the kinema, and is seeking a strong membership and inviting support, either by individual subscriptions or by corporate organisations becoming members. Subscriptions will be at the rate of one guinea per annum (individual) and five guineas (corporate).

Discussing the position of the Institute with a *Kine.* representative, R. V. Crow (secretary) said that up to the present there had been no allocation from the Cinematograph Fund and no application had so far been made for a grant from that fund. Loans had been made, and a part of the Institute's means would be from subscriptions.

Stimulating Film Interest

From the exhibitors' point of view, the Institute would help by stimulating interest in films. Apart from economic causes, patronage was less than it was, and if the result of the Institute's work was to induce a better type of film to be made, it would greatly increase the exhibitors' takings by bringing to the kinema a class of people who were ceasing to attend. Production, he hoped, would be guided so that better films would induce greater patronage.

From the non-theatrical point of view, in addition to classroom films, encouragement would be given to films for vocational training, scientific exposition and adult education.

In its organisation the Institute would include an Advisory Committee of people to whom the film appealed, and about 200 representatives would be sub-divided into sub-committees to deal with various angles of the problem.

In This Issue

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Great Television Development

ENTERTAINMENT POSSIBILITIES

RECENT developments of the Baird system have brought television into the realm of practical effectiveness. This is the considered opinion of experts who recently witnessed a demonstration given in the Long Acre laboratories of the firm. The view was expressed that the entry of telekinematography into the entertainment field is now only a matter of perfecting technique.

Executives of the B.B.C. were among those who witnessed the demonstration which proved that the Baird process has been sufficiently perfected to have real entertainment value apart from its mere novelty.

Every Detail Visible

For the purposes of the demonstration actual transmission took place over a few feet of wire to a fluorescent screen 12 in. by 9 in. It was explained that the use of wire transmission is, in practice, more difficult than the employment of the ultra-short wave wireless beam which gives less distortion.

Three reels of film were run through:—"Friday the 13th," "I Was a Spy," and "Mickey Mouse." The definition was very little inferior to that of the average home projector. Every detail of the picture was clearly visible, and in some cases the definition assumed stereoscopic characteristics which intrigued the audience. The colour of the image was of pleasing sepia and cream tints. Sound and vision were perfectly synchronised.

Continuous Projection

The outstanding feature of the new development is the employment of the cathode-ray principle. The transmitter was a specially adapted continuous projector, which exposed the film to the scanning beam from a small arc lamp, which, through an exceedingly accurate optical system and a large scanning disc, affected a photo-cell. The output, after amplification, was transmitted to an adjoining room where it controlled a large cathode-ray tube, the fluorescent screen at the end of which made the picture visible to the audience.

The speed of the film was 25 pictures a second, as compared with the normal operating speed of 24 pictures. Sound was reproduced through a standard British Acoustic sound-head on the transmitting projector.

Although the cathode-ray principle is, of course, restricted to comparatively small pictures, Mr. Baird is working upon a process which will enable him to enlarge the projected pictures to something approaching commercial size. When this problem has been satisfactorily solved, there will exist no doubt concerning the application of television to the kinema.

A technical description of the new cathode-ray principle will appear in an early issue of the *Kine.*

INDIAN BAN URGED FOR "HENRY VIII."

AD VALOREM TAX OF IMPORTS

IN the House of Commons on Monday, SIR FRANK SANDERSON asked the Secretary of State for India if he would represent to the Government of India that they should refuse to release for exhibition to the native population in India the film, "The Private Life of Henry VIII," in view of the detrimental effect it is likely to have upon the minds of a native audience.

SIR SAMUEL HOARE said that no film could be exhibited in India unless it was certified by one of the five Indian Boards of Film Censors as suitable for public exhibition. He had every confidence in the judgment of those Boards, and he would not feel justified in interfering with their discretion in a case of this kind.

Answering a further question, SIR S. HOARE said that he did not know whether the film had been censored.

Our Film Bill

J. R. REMER asked the Chancellor of the Exchequer if he was aware that approximately £9,000,000 was exported annually in payment for foreign films outside British Empire territories; and if he would consider in his next Budget statement proposals by which this large sum could be retained in the British Isles, either by an *ad valorem* tax or British income tax.

LESLIE HORE-BELISHA (the Financial Secretary to the Treasury), in reply, said he could not confirm the correctness of the figure mentioned. On the question of taxation, his hon. friend did not expect the Budget statement to be anticipated.

IMPORTANT NEW CIRCUIT FORMED

Union Cinemas Merge with Southan Morris Interests

FORTY HALLS

FORTY theatres are concerned in negotiations that have been completed between the Union Cinema Company and the circuit operated by Southan Morris.

It is understood that the new unit, which will form one of the largest independent circuits in the country, represents an amalgamation of the interests of the two companies which in future will be run under the one management.

New premises will be acquired and a complete organisation formed to handle the general management and exploitation side of the company's business.

In an interview with David Bernhard, chairman of Union Cinemas, the *Kine.* was informed that the arrangement with the Southan Morris circuit will not involve the formation of a new company, nor will the raising of fresh capital be necessary.

Union Cinemas, Ltd., prior to the amalgamation, owned or controlled 18 halls; under the new scheme there will be a total over forty.

For the year ending March 31 last Union Cinemas made a net profit of £17,663 after income-tax deductions, and paid a dividend of 6 per cent., as compared with 5 per cent. for the previous year. Actually, the company earned 21.6 per cent. on its share capital.

Extensive Building Plans

It is understood that the new company has already made arrangements for the financing of an extensive building programme. Plans have already been submitted for a new theatre to seat 2,000 at Tunbridge Wells, and important sites have been acquired at Dartford, Newark and Southend. Negotiations are also proceeding for the acquisition of other sites.

In addition to this considerable building programme, negotiations have already been entered into for the early acquisition of another large group of theatres.

Kinemas Affected

The theatres affected by the amalgamation include the following:—

Playhouse, Windsor; Royalty, Windsor; Regal, Windsor; Rialto, Maidenhead; Plaza, Maidenhead; Picture Theatre, Maidenhead; Adelphi, Slough; Regal, Newbury; Carlton, Newbury; Super Cinema, Oxford; Electra Palace, Oxford; George Street Cinema, Oxford; Palace, Cowley; Palace, Banbury; Empire, Luton; Picturedrome, Luton; Plaza, Luton; Palace, Dunstable; New Empire, Wolverton; St. James' Theatre, King's Lynn; Electric Theatre, King's Lynn; Empire, King's Lynn; Victoria, Portsmouth; Picture Theatre, Woolston; Super Cinema, Gravesend; Kemble Theatre, Hereford; Garrick Theatre, Hereford; Majestic, Benwell, Newcastle-on-Tyne; Adelaide, Benwell, Newcastle-on-Tyne; Grand, Huddersfield.

Renter and Exhibitor

The managing director of the Union Cinema Co., which owned eighteen halls, is C. F. Bernhard, who founded the organisation in 1928. Previous to his entry to the exhibiting side, Mr. Bernhard was well known in the Trade for his connection with British Exhibitors Films, which dated from 1919, and later as managing director of Tiffany Productions. Southan Morris has for many years been a prominent member of the South Midlands branch.

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SPLITTING THE ATTACK

"DIVIDE, and Rule," may well be the maxim of the Chancellor of the Exchequer, at least as far as this Trade is concerned. We detail in another column the suggestions of the Provincial Entertainment Proprietors' and Managers' Association with regard to Entertainment Tax revision, and direct attention to it for one reason only.

That is the extreme danger of splitting our attack on the strongly entrenched position of the Government. The Entertainment Tax has for many years been a fully recognised feature of the Budget, and it is difficult enough to make any impression upon the system in the best of conditions.

Our leaders have concentrated upon a certain policy—a sound and intelligent effort aimed at abolishing first and foremost the tax on the cheapest seats. Even if this policy were not the best, we can see nothing but disaster in putting up an entirely fresh suggestion, in the shape of an overall percentage payment or otherwise.

THINK OF OUR OWN FUND

IT is a notable fact that of all the charities recognised as entitled to receive benefit from the receipts at Sunday entertainments, the least-considered one is our own.

Nobody with any knowledge of the circumstances will dispute our claim for the C.T.B.F. to participate; very pathetic cases of our own people fallen by the wayside are always before the committee of the Trade Fund, and it is the fellows of the men so badly "up against it" who are first called upon when a bit of extra work is called for to help a deserving case.

The pity of it is that they are so seldom working to do a bit of good for their own old colleagues. Every outside charity one can think of gets its dole—but search the registers of the county councils for the name of the C.T.B.F.!

At least one effort is being made, however, to secure systematic support in cases where special charity performances are given, for members of the K.R.S. have agreed to stipulate when they are asked to lend a programme of films that a 20 or 25 per cent. donation to the C.T.B.F. shall be a condition.

A gesture worthy of all support.

FILM BASE PRICES

FLUCTUATING money values are, we believe, used by agile manipulators to make two dollars, or pounds, grow where only one grew before. That is the theory, at all events, and presumably if some lose others must win, so that all is eventually for the best in this best of all possible worlds.

Unhappily, every case that comes to our notice seems to be an illustration of the loser's side of the business, and never the winner's. One can hardly believe we are in such strange times that every time the caller cries "heads" the coin comes down tails, and yet—

Here is an instance of the hard fortune which dogs this Trade. It was brought forward a few days ago at a Council meeting of the K.R.S.

Thanks to the departure of Great Britain from the gold standard two years ago, it was pointed out, a compensating rise in the price of raw film stock took place. It has not come down. And there are one or two more commodities the price of which ought to be overhauled.

The C.E.A. and its Handicaps

OUTSPOKEN comments were made at the recent meeting of the Notts and Derby C.E.A. branch by the author of this article, who has himself served on the General Council. Below, he develops his argument

by **J. Langham Brown**

MY three years' experience on the General Council has convinced me that this body as at present constituted, cannot even consider adequately many problems with which the small exhibitor is faced.

One has only to visualise the conditions which prevailed when the Association was formed and compare them with those existing to-day to realise how vast has been the change, so far as the exhibitor is concerned, during the last twenty years.

At that period we had the manufacturers selling their products at a fixed price, and so far as the exhibitor was concerned he selected the firm which he considered the best distributor, and the price was governed by the age of his programme.

THE distributors who now form the powerful organisation known as the K.R.S. were concerned with the purchase of films on the one side and the distribution to members of the C.E.A. on the other. There were no great circuit problems then.

The P.C.T. confined their activities entirely to our largest cities, and the maintenance of a high standard programme. In this manner they did not create the acute competitive interests of the present-day combines.

To-day we find their successors controlling the principal houses in a widespread area. Their strength is such that they no longer rely on the C.E.A. for their support except in regard to national questions, such as Entertainment Tax and performing rights.

NONE of those vital questions which threaten the very existence of the small man worry them, such as booking conditions, barring clauses, premiere runs, first run rights, and cost of publicity.

During the recent controversy regarding "Cavalcade," it was made quite clear by the Fox Company that they traded with the Gaumont-British Company on terms which they were not prepared to offer to the rest of the Trade.

We find these powerful organisations are not content with the production, distribution and exhibition of films, but are extending their activities into almost every other field. Those associated with them, at least, are promoting concerns to deal with advertisement films, and instructional films, and they have very large interests in equipment and accessories.

AND yet, under the present constitution of the C.E.A.—perfectly legitimately—they are an integral part of an association which is supposed to safeguard the individual exhibitor's interests!

So long as the present constitution remains, G.-B. and every other combine can not only become members, but actually, by their consolidated vote, control the destiny of our branches and even the General Council itself.

DURING my three years' membership of the General Council, it would not be an unfair estimate to say that 50 per cent. of the activities of our officers and officials has been concerned with Sunday opening and Entertainment Tax reduction, with probably more of the former than the latter.

Attempts to deal with other matters have been limited to the time available when national questions have been deliberated.

OFFICERS and officials of the association have endeavoured to participate in the discussions of all committees, with the result that many sectional questions have had to take second place. It naturally follows that this has affected the business at the various branch meetings.

It must be obvious to every unbiased thinker that this clash of interests cannot continue indefinitely in its present proportions, and unless something drastic is done the united interests of the combines must predominate and ultimately reduce the strength of the smaller men until it becomes negligible.

For a long time past many branches have suffered from a lack of interest on the part of the little man, and can it be wondered at? It is the writing on the wall.

WHEN Mr. Metcalfe, of Leeds, submitted his resolution calling for a remodelling of the constitution, some two years ago, I gave him my hearty support. Unfortunately, his resolution was coupled with the question of the formation of a booking combine, and owing to the difficulties connected with the matter was never considered in its wider sense.

I am convinced the time has come when the whole constitution, representation, and method of working will have to be tackled with the gloves off.

I have formulated no definite suggestions, but I feel the association could be more effective if various areas were grouped into regions where individual exhibitors could thrash out their troubles together, and get a united opinion to send to the General Council.

I would like to make it quite clear that I have been a loyal member of the C.E.A. for many years, and have endeavoured to carry out all their resolutions, often to my apparent disadvantage.

MY remarks are not intended in any way to be destructive, but no sensible man can contemplate an indefinite continuation of the present constitution of the C.E.A.

I am not anxious to see any split, for I realise there are many problems which can only be dealt with by a body representing the whole Industry. I realise that the formation of independent local associations are ineffective, as was proved in Hampshire some years ago. If the C.E.A. wishes to continue as a national body representing the whole of the Trade, and at the same time deal with the individual problems of conicting interests, the question of dividing the membership into sections, each concerned with its own problems, may have to be tackled.

W. J. HUTCHINSON

WITH his customary dislike of limelight, W. J. Hutchinson, managing director of the Fox Film Company, slipped away quietly to America last week, being joined on the boat at Cherbourg by Sidney R. Kent, who has been surveying Europe. Upon Mr. Hutchinson's return, I believe Roy Simmonds, Fox publicity director, will make a journey to New York.

IRVING ASHER is making his trip to the States on the *Majestic*, which left yesterday (Wednesday). His plans were outlined in the *Kine.* recently. He is greatly pleased with Monty Banks' recently finished picture, "Nine Forty-Five," which has Laura La Plante in the lead.

WHEN Marie Dressler and Polly Moran made "Politics" for M-G-M, it was prophetic—at least, for Marie. She now finds herself a member of the authority appointed by President Roosevelt to guide the American kinema Industry. Her fellow-members include Eddie Cantor and the President of Harvard University.

MARIE'S birthday, on November 9, was celebrated by a nation-wide broadcast, my New York correspondent informs me. Almost everyone stayed up to listen to the speeches at the dinner in her honour, given by M-G-M. British fans were delighted to hear her speak of the place that England had in her heart. "I send my best love to my many friends in London," Miss Dressler said, "and I wish them to know that I expect to see them all next spring."

LONG SHOTS

On the Atlantic — Marie's New Role— Frank Lloyd Here — The Veterans' Dinner

BEFORE me lies a prospectus of the book upon which Will Day has spent so much time and thought during the past year or more. The Trade's "Remembrancer" has now almost ready for press his "25,000 Years to Trap a Shadow," and invites subscribers of four guineas for his two-volume work. Three hundred thousand words and 500 plates and engravings give an expanded meaning to the word "volume" and an idea of the colossal labour entailed.

FRANK LLOYD, the director of "Cavalcade," is in London, where he will be receiving congratulations (necessarily belated, but sincere) on his wonderful production of "Cavalcade." Next week I hope to give an account of meeting this remarkable director. He has been turning out excellent pictures for years, and "Cavalcade" set the seal on a long period of consistent quality pictures.

ARTHUR DENT had double cause for his happy look when I saw him on Tuesday. First "You Made Me Love You" was not only drawing business, but definitely pleasing the sophisticated audience which makes the Plaza its favourite thatre, but Sol Lesser's deal for "Radio Parade," reported on page 5, obviously pleased him. But he has a secret. "Watch for our surprise event on December 10," he said darkly.

SIMILARLY, R. C. O. Viveash seemed less anxious. The K.R.S. decision to require, as a condition of providing a film, that 25 per cent. of Sunday charity receipts shall be allocated to the Cinematograph Trade Benevolent Fund will mean a great deal in the present state of the Fund's income. And he had just received a cheque for £21 from Folkestone kinema managers, who ran a successful dance. And there are other reasons for optimism, too.

NEXT Monday I am bidden to dine with the Veterans, at their Annual Reunion at the Holborn Restaurant. There are few functions more enjoyable. All the old atmosphere of the days when film-making and selling and screening was a wild adventure seem to come back again, and the only touch of sadness is in the absence of a member who has received the call during the year. The name of James Williamson will be on many veterans' lips this year.

THE Italian Air Armada, a graphic pictorial record of General Balbo's great epoch-making formation flight across the Atlantic, was shown before a select audience, including the Italian Minister, on Monday morning at the News Theatre, Shaftesbury Avenue, where it is included in the programme.

SIR ALAN COBHAM pays generous tribute to the mightiness of the achievement in an introductory speech. At the end he again appears and emphasises how important it is for us not only to emulate the Italians but to outstrip them.

AS for the flight itself, it is followed in arresting detail, is beautifully photographed and is accompanied by crisp and informative commentary. This is emphatically a scoop for *Movietone News*, one upon which they are to be heartily congratulated.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

"DESIGN FOR LIVING" première has received a great New York ovation. Many Lubitsch touches are used to replace Noel Coward's lines, thus keeping within the censorship rules.

FREDRIC MARCH will join Twentieth Century under a long-term contract.

RUMOURS OF MAE WEST joining this organisation have been denied by Paramount officials, who state they have claim on her services for some time.

M-G-M HAS CANCELLED Lee Tracy's contract on the ground that his conduct on location was displeasing to Mexicans.

MARION MARSH has sailed on the "Europa" to join B.I.P.

A REPORT has been asked for by the President on the excessive salaries in the industry, both to executives and artistes. This is to be given within three months.

AMONGST THE MEMBERS of the body delegated to administer the code governing the industry are Marie Dressler, Eddie Cantor, and the President of Harvard University.

COLLAPSE OF RENTER'S CLAIM

REFLECTIONS ON KINEMA STAFF WITHDRAWN

APOLOGIES and a withdrawal of proceedings on the part of a renter which alleged inaccurate returns on the part of an exhibitor, furnished an unexpected conclusion on Monday, November 27, to a case in the Westminster County Court.

First National Film Distributors, Ltd., at Westminster County Court, on November 24, claimed £100 damages from Carnarvon Cinema, Ltd., of Southport, Lancashire, alleging that returns of kinema receipts, upon which 25 per cent. was payable for hire of films, had been inaccurately rendered.

W. E. P. Done, for the plaintiff company, stated that, in view of certain doubts that had arisen, the case would not be taken further and the plaintiffs were prepared to withdraw record or accept judgment.

E. Montagu, for the Carnarvon Cinema, said the allegations that people were allowed to pass into the kinema without being provided with entry discs at the cash-box were denied.

Some apology was due to the cashiers, attendants, and manager of the kinema for the reflection upon their honour. He asked for judgment with costs.

Judge's Comments

Judge Sir Alfred Tobin said he could not express an opinion on the case, having regard to the incompleteness of the evidence, but he thought that as doubts had arisen the action had been very rightly abandoned.

In giving judgment for Carnarvon Cinemas, the judge said to mark his sense of what had happened he would award costs on the highest scale that it was in his power to do—namely, costs on Scale C.

At the hearing, on Friday, Mr. Done said that four inspectors made tests of the attendance at the Carnarvon Kinema with special checking clocks on July 14, August 3, and August 24, resulting in showing 389 admissions instead of 202 returned on July 14, 328 instead of 200 on August 3, and 396 instead of 271 on August 24. In money, the returns for the three days showed net receipts totalling £24 10s. 5d., which, according to the counts, should have been £31 2s. 6d. Twenty-five per cent. of the difference would be £4 5s. 11d.

One of the inspectors observed about thirty persons admitted without any admission discs being issued, one of them being himself. A girl attendant at the pit-stalls took the money. It was ascertained that a child's money-box key could open the disc machine and that the discs could then be released without touching the pedal.

The Hon. Ewen Montagu, barrister for the defendant company: There would have been eight persons—attendants and cashiers—who must have known if people went in without discs, and the manager must have known it?

Mr. Gaunt (a Chief Inspector): I suppose so.

"I'M NO ANGEL"

BRILLIANT CARLTON PREMIERE

Mae West, the most talked-of star, has made her bow to the London public on Wednesday, when her new film, "I'm No Angel," started a run at the Carlton Theatre.

Distinguished by a new style of biting comment and presentation, Mae West's latest picture will assuredly, it is claimed, be received with enthusiasm by the major proportion of her fans, perhaps with candid criticism by others but with indifference by none.

Cary Grant, the British film star, who is Mae West's leading man in the production, now on a visit to his home in Bristol, flew back to London in order to be present at the premiere.

As early as Tuesday the house was reported practically sold out, although the première is at an advanced scale of prices; a large part of the house has been sold to well-known members of London society.

"RADIO PARADE" FOR U.S.

AN INTERNATIONAL OFFERING

An important deal has been closed between B.I.P. (Export) and Sol Lesser, of Principal Distributors Corporation of America for the North and South American rights of "Radio Parade."

It is Mr. Lesser's intention to make the picture more comprehensive by including more radio acts in the picture. These will be shot in Hollywood, and the inclusion of the new items will give the film an international character.

When this has been done a new version of the picture will be released in this country.

The *Kine.* understands that other negotiations are proceeding between the two parties for the rights of other B.I.P. pictures.

Marie Dressler, who has been appointed an administrator of the N.R.A. Film Code

MANCHESTER ADOPTS NEW LICENSING PRECEDENT

KINEMAS MUST FIRST BE COMPLETED

MANCHESTER Licensing Justices have created a far-reaching precedent in their attitude towards persons seeking new kinema licences. They have now ruled that licences shall not be granted to any kinemas until the completion of the building.

At their last meeting they had before them an application from Mr. Ben Kanter respecting the new Rivoli Cinema, Hall's Crescent, Rochdale Road, Manchester, who said that he expected to be able to open on December 18.

Sir William Davy said he did not think he had any chance at all of opening by that date, and in any case, the justices were not prepared to give a licence for half-finished buildings. He made that point as a warning to picture house people that the granting of licences was not merely a matter of form.

The justices wanted to know all about the building they were going to have under their control. The application was adjourned until January 4.

Application Adjourned

Thomas Grantham, of the Capitol Cinema, Princess Road, Moss Side, applied for an alteration in the music licence in order to promote a district amateur competition, but on the justices being informed that some sanitary alteration to the building had not been completed, they adjourned the application.

New Licence

The licence of the Carlton Kinema, Ashton New Road, Clayton, Manchester, was transferred to Louis Best, and that of the Electric Picture Palace, Farmside-place, Levenshulme, to Charles Frederick Harrison.

Capt. F. S. Eaton, son of Nash Eaton, has been granted the licence of the proposed new Savoy Cinema at Romiley, near Manchester, which will be the first in the district.

CHARITY CONTRIBUTIONS ILLEGAL

FROM THEATRES AND PUBLIC HOUSES

The action of the Middlesex County Council in imposing conditions requiring the contribution of definite sums to charity in all cases where Sunday music licences are granted has been declared to be *ultra vires* by the Home Office.

It will be remembered that at its last meeting the Committee, in granting permission for music licences at public-houses, demanded a contribution of 10s. for each Sunday the premises were opened, and in the case of the Golder's Green Hippodrome, a contribution of 10 per cent. of the net proceeds, as from kinemas.

As a result of the action of the Home Office, the resolutions passed to this effect by the Council will be rescinded at the next meeting.

It is, however, recommended that conditions governing Sunday concerts and the submission of programmes to the Council should be retained.

Consequently the kinema still remains the only form of Sunday entertainment to be legally penalised in respect of charity contributions.

"U" CERTIFICATE

For P.D.C.'s "Back Page"

P.D.C., Limited, announce that "Back Page" has been granted a "U" certificate and not "A"—as previously announced.

This recently Trade shown drama of newspaper life features Peggy Shannon and Russell Hopton.

FLAT TAX OF TEN PER CENT.

William Fox Divulges Secret Film History

EXAMINATIONS carried out by the Senate Banking Investigation have elicited that the interests which bought out William Fox, paid him $15,000,000, as well as a million dollars to Samuel Untermeyer and over half a million to Charles Evans Hughes for legal services.

Mr. Fox, in his evidence given last week, stated that he had been compelled under duress to sell to the General Theatres Company a chain of theatres, the control of which he had acquired from the Loew family.

He detailed his meetings with prominent politicians, including ex-President Hoover, to avoid prosecution under the Anti-Trust laws.

He went into the negotiations with so much detail as to recall the main body of the book, "Upton Sinclair Presents William Fox," and described how he was sent, after a visit to the President to leading members of the Republican National Committee, and then to Louis B. Mayer.

When they met it seemed to him that Mr. Mayer was anxious about the future of Loew's under Fox management. Fox therefore offered him two million dollars in cash when the companies were merged, and explained about his difficulties with the Department of Justice. To this he received the reply that the records of the Department could be changed, but according to Fox, if this was accomplished, it was the work of the people who had been trying to capture his companies from him.

RADIO TO FILM SHAW PLAY

"THE DEVIL'S DISCIPLE"

As a result of cable negotiations concluded last week with G. Bernard Shaw, the first of his plays to be made into a talkie in America, "The Devil's Disciple" has been secured by Radio as a starring vehicle for John Barrymore.

Production is to be started early next year. Although there is yet no definite information about it, the penetration of Shaw's rigid barrier against Hollywood's filming of his plays has undoubtedly been consummated with this deal, and the filming of a number of his outstanding dramatic works will probably result.

"The Devil's Disciple" has as its background the American revolution, and its locale is upper New York stage. It was first produced in the 90's.

The story is described as a masterpiece of the dramatist's characteristic brand of humorous satire, and is also rich in poignant drama and melodramatic situation.

"RED WAGON" GALA

ROYAL SHOW AT THE REGAL

Arrangements for the Royal Gala Première of the British International circus film, "Red Wagon," which will be held at the Regal, Marble Arch, next Wednesday, are now practically completed. H.R.H. the Prince of Wales has promised to attend in his capacity as patron of Toc H, in aid of which the performance has been arranged.

William Pepper, manager of the Regal, has planned a fine prologue in the programme of musical items with which to open the evening's programme. From 9 p.m. to 9.30 p.m., the famous Colombo and his band will render popular tunes, concluding with "The King" on the arrival of His Royal Highness, who is expected about 9.30.

There will follow a "Silly Symphony" Cartoon, kindly loaned by United Artists, and the prologue proper in which Raymond Newell, the famous baritone, and a chorus of six male voices will render Mr. Newell's favourite song, "I Travel the Road." This item will lead into an unusual stage scena, representing a caravan encampment. In addition to caravans, horses and goats will be brought on to the stage, and "open-air" characters will be grouped round in their natural settings. Mr. Pepper, whose past achievements in colour lighting have attracted wide recognition, is planning on this occasion to excel any previous effort. From the caravan prologue there will be a logical switch right into the opening of the film, "Red Wagon," which is based on Lady Eleanor Smith's best seller novel of the same title. A large number of society débutantes will act as programme sellers, and already a full house is assured. The accommodation now available is extremely limited, and those who propose to attend are advised to make their reservations at once with Miss Margaret Maclean, organising secretary, 7, St. James's Street.

W. Carlas, manager of the Florida Cinema, Glasgow, and well known in Masonic circles, underwent an operation in the Western Infirmary, Glasgow, last Saturday morning. This was successful and Mr. Carlas hopes to be out and about again within the next few days.

C.E.A. Critics of the H. D. Moorhouse Proposal

DOUBTFUL ADVANTAGE

H. D. MOORHOUSE, head of the well-known Northern theatre circuit which bears his name, has put forward a proposal that the campaign for Entertainments Tax Reduction should take the form of a ten per cent. cut on all seats instead of the C.E.A. effort to secure the removal of the tax from the seats up to sixpence.

Mr. Moorhouse has supplemented his proposal with figures taken from his theatre receipts, which show how advantageous the proposed cut would be in his own cases. He also claims for it a greater simplicity in handling and the fact that it would rally sports organisers to its support.

His association, the P.P.M.A., composed of theatre interests mainly, has passed a resolution supporting the 10 per cent. proposal.

On a gross admission, which he gives of £368 2s. 6d., he asserts that his tax paid was £55 11s., a sum £18 18s. 9d. more than would have been paid had a 10 per cent. tax been in force. On the Manchester Palace of Varieties figures he shows a loss on trading of £3,179 6s. 1d., and paid in Tax £1,913 2s. 4d. Under the 10 per cent. scheme this sum would have been lower by £769 11s. 1d.

A *Kine.* representative who sought opinions regarding Mr. Moorhouse's proposal, found opinion among leading exhibitors who are busy with the C.E.A. tax campaign distinctly unfavourable. On the other hand, Arthur Dent expressed himself as definitely approving the scheme. It had the advantage of a straight cut, and exhibitors would know more easily where they stood.

Arguments Against

The C.E.A. attitude gathered from various sources may be summarised roughly as follows:—

In the first place, a percentage upon total receipts has been considered by the C.E.A. Tax Committee and rejected as being on the wrong lines.

Secondly, one of the factors which undoubtedly weighs with Members of Parliament is the hardship which the Tax imposes on patrons who can only afford the lower-priced seats. M.P.s support is much more likely to be obtained for a scheme which relieved the cheap seats of tax than for a general flat 10 per cent. cut.

Estimated Figures

Thirdly, while Mr. Moorhouse's figures showed that the 10 per cent. would be a less sum to pay, this would not necessarily apply to all kinemas. The total yield of the tax in a year is about £9,000,000, and abolition of the tax up to and including 6d. would, according to the Chancellor of the Exchequer, cost £2,000,000. Thus, the 10 per cent. cut would be a less satisfactory method, and would not give the needed benefit to the lower-priced seats.

"There is no doubt," said one prominent exhibitor, "that the theatre and variety house would welcome the proposal, but for kinema interests and for the success of the campaign, I feel it would be better to keep our emphasis on the cheaper seats reduction. Apart from this, it is necessary not to fritter away energy in putting forward alternative schemes at a time when we want to concentrate upon the business of tax reduction."

K.R.S. AND IRISH STRIKE

SECRETARY IN TOUCH WITH ADVISORY COMMITTEE

The *Kine.* understands that, arising from labour troubles in Ireland (reported on page 21), Frank Hill, secretary of the Kinematograph Renters' Society, has been in touch with the Chairman of the Irish Advisory Committee, and that a letter setting out the views of the renters has been sent to the Advisory Committee giving advice on the procedure to be adopted.

DEATH OF J. GIBSON

ROTHERHAM DIRECTOR

We regret to record the death of James Gibson, of Rotherham, a well-known and popular personality in the Industry in South Yorkshire, which occurred at his home with painful suddenness. Mr. Gibson, who was 69 years old, appeared to be in his usual health when he retired on Friday night, but died at 4.30 on Saturday morning. He attended a Trade show at Sheffield on Friday.

Mr. Gibson was vice-chairman of Cinema (Rotherham) and Electra, Ltd., who own three kinemas at Rotherham. He had been a director since its formation 16 years ago, and during recent years had done the bookings for the three kinemas, in conjunction with Horace Routledge, general manager. He was one of the most active members of the Sheffield branch of the C.E.A., and a member of the Branch Advisory Committee.

Richard Dix and Madge Evans in DAY OF RECKONING (M-G-M)

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Nov. 30 and Wed., Dec. 6

Thursday

The House of Trent (*Butcher*)

Palace Theatre. **3 p.m.**

"The House of Trent," the initial effort of the new producing unit "B. and H. Productions," was directed by Norman Walker from an original scenario by Billie Bristow and Charles Bennett. It tells the story of a young doctor who dies in saving the life of a tiny girl and of his own son who follows in his father's profession. Both parts are played by John Stuart, with Anne Grey as wife of the first and mother of the second.

The story is developed against the charming background of an old Elizabethan manor house, and the surrounding country side. There is an exciting hunting sequence with beagles, contrasting with scenes in a big newspaper office and a London hospital. Wendy Barrie also has an important rôle with Peter Gawthorne, Norah Baring, Moore Marriott, Dora Gregory, Hope Davey, Hay Plumb, Humberston Wright and other clever people in support.

The Invisible Man (*Universal*)

Phœnix Theatre. **8.45 p.m.**

What promises to be the strangest story ever brought to the screen will be seen in Universal's super-production of the famous H. G. Wells' novel. R. C. Sherriff, English author of "Journey's End," wrote the screen play, which concerns the arrival in the little English village of Iping of an exceedingly strange-looking individual whose hands are perpetually covered by gloves, and whose face and eyes are always covered by heavy glasses and bandages. He pleaded for peace and quietness, explaining that he had been terribly disfigured. . . .

In reality, he is a young scientist who, following experiments with drugs, has made himself invisible. He works desperately in the little village, attempting to find the formula that will make him normal again. Before his experiments are a success he is goaded to assault the landlord of the inn. In danger of arrest, he reveals to the astonished villagers, headed by the village constable, that he is an invisible man, and escapes.

A rein of terror follows throughout the country. Trains are wrecked, banks robbed, people murdered by an invisible hand. It seems impossible to capture the invisible menace. . . .

Readers of the novel will know the end, but Universal refuse to reveal just how they present the invisible one on the screen. The rôle has brought stardom overnight to Claude Rains, the young English actor who, in this strange rôle, makes his first appearance on the screeen, after a distinguished stage record.

He is supported by Gloria Stuart, Una O'Connor, Forrester Harvey, William Harrigan, E. E. Clive, Merle Tottenham, Harry Stubbs and Dudley Digges.

James Whale, who directed, has received exceptional praise for his work, both in producing an outstanding entertainment and on handling such a difficult theme.

Friday

The Perils of Pauline (*Universal*)

Own Theatre. **11 a.m. and 2.30 p.m.**

Famous as the most popular of all the silent serials, this production has been entirely remade for the talking screen, while the story has been adapted to modern requirements. One thing the producers have not altered, and that is the number of breathless adventures, thrills, and perils experienced by Pauline in such romantically colourful places as Indo-China and North Borneo.

The story concerns the quest on the part of a distinguished professor for the two parts of a sacred scroll which reveals the secret of a deadly gas thousands of years old. The professor and his daughter, Pauline, find that a gang of Chinese cut-throats are also tracking the scroll and they find themselves involved in innumerable dangerous situations in combating the gang.

Evalyn Knapp is Pauine, with Robert Allen, Pat O'Malley, William Desmond, James Durkin, John Davidson and Sonny Ray in support. Ray Taylor directed.

Crime on the Hill (*Wardour*)

London Hippodrome. **3 p.m.**

The film version of "Crime on the Hill," Jack De Leon and Jack Celestin's famous mystery thriller, was directed for B.I.P. by the young American, Bernard Vorhaus. It presents some beautiful exterior scenes of English countryside, and also a notably realistic church interior in which a most tense and dramatic scene is enacted.

The scene of the story is set in a typical English village, grimly overshadowed by a murder mystery, when the Squire is found poisoned, and although suspicion rests on many people it is not until a party of visitors to a church bazaar invade Hampden Hall, the residence of the late Squire, that a clue is discovered.

A splendid cast includes such names as Sir Nigel Playfair, Phyllis Dare, Lewis Casson, Sally Blane, Anthony Bushell, Judy Kelly, George Merritt, Gus McNaughton, Reginald Purdell and Hal Gordon, and it is interesting to note that this is the first venture into the talkie field of Lewis Casson and Phyllis Dare, both popular and distinguished stage personalties.

The Song of the Plough (*M-G-M*)

Phœnix Theatre. **3 p.m.**

In "The Song of the Plough," the Sound City Production released by M-G-M, director John Baxter has transferred to the screen all the rustic charm of the English countryside, with its peaceful flocks, rolling downs, and simple-hearted farmers. Stewart Rome heads a cast of outstanding British players, which includes Allan Jeaves, Rosalind Fuller, Hay Petrie, Kenneth Kove, and Jack Livesey.

The production is particularly timely in that it deals with the difficulties experienced by the agricultural population of Great Britain in making ends meet and in paying their way with tithes, a question that has been the subject of much discussion in Parliament lately. Another feature of the production is the interesting scene showing sheep-dog trials.

Monday

The Day of Reckoning (*M-G-M*)

Phœnix Theatre. **3 p.m.**

"The Day of Reckoning" is a dramatic record of the effect of a prison sentence, not only on the man on whom it is passed, but also on his wife and dependents. The star is Richard Dix, who heads the cast that includes Madge Evans, Conway Tearle, Una Merkel, Stuart Erwin, and Spanky—the child comedian of Hal Roach's "Our Gang." The picture was directed by Charles Brabin.

The plot centres on the conditions within a man's home while he is confined in prison. The efforts of a wife to maintain a family by plunging into the economic struggle are shown leading to a dramatic climax which destroys a man's happiness only to enable him to find faith and security at the finish.

Thrilling moments of the story include the seizing of the husband, Dix, by police officers after he has embezzled money from his firm, the weakness of the wife leading to an affair with a family friend, her murder by another woman, the frantic breakdown of Dix in prison, the fight between the family friend and Dix when they meet in prison, the final probation of Dix and his start on a new life.

Christopher Bean (*M-G-M*)

Phœnix Theatre. **8.45 p.m.**

A new co-starring team is presented by M-G-M in Marie Dressler and Lionel Barrymore, two leading character artistes on the screen to-day, both of whom have won awards from the Academy of Motion Picture Arts and Sciences for giving the best performance of the year. Based on the famous play, "The Late Christopher Bean," which is still running at the St. James' Theatre, London, the story cleverly mingles comedy, heart interest and gripping drama.

The story deals with the family of a country doctor, who in the past had befriended an artist long since dead. The paintings of this artist are discovered to be worth a fortune. The old doctor, under the lash of avarice, seeks to steal the portrait of the servant, Abby, thus uncovering a romance of the past and precipitating a striking denouement. Various characters, such as the innocent young lovers, the scheming wife, the jealous daughter, the suave art dealer, interject interesting touches into the absorbing drama.

An extraordinary fine cast includes Jean Hersholt and H. B. Warner, as rival art dealers; Helen Mack, Beulah Bondi, who appeared in the original stage version of the play; and Russell Hardie. The picture was directed by Sam Wood.

Tuesday

Cradle Song (*Paramount*)

Carlton. **10.30 a.m.**

"Cradle Song," a poignant story of mother love behind convent walls, as unusual as it is touching, stars Dorothea Wieck, of "Madchen in Uniform" fame.

In "Cradle Song," Dorothea Wieck epitomises the mother-love of all womankind—its joy at fulfilment, its heartbreak and anguish when the loved one is lost for ever. As a sister in a convent, Joanna longs for the motherhood, which is denied her by her vows. Her joy knows no bounds when a baby is left at the convent, and she is permitted to take care of it.

The years pass, she feels the child is her own, and lavishes all her love and affection on it. When the girl grows up and falls in love with a worldly man, Joanna must decide whether to hold her in the convent or release her. The decision she makes forms the climax of the story.

The world's most complete music libraries were searched to provide a perfect tonal background for "Cradle Song." The play is itself a classic, written by the famous Spanish playwright, G. M. Martinez Sierra. In the fiesta scenes, a real gypsy orchestra is used to play the period music. The church rituals and office music were supervised by Father Olsen, a Dominican clergyman, and Monsignor Peoples, S.J. The music sung by the choir of the nuns, in the convent chapel, is, accordingly, in strict Gregorian mode.

Besides Dorothea Wieck, the cast includes Evelyn Venable, a newcomer to the films from Walter Hampden's distinguished dramatic company, Kent Taylor, Sir Guy Standing and Louise Dresser.

Riders of Justice (*Universal*)

Rialto. **10.30 a.m.**

The bitter feuds of the cattle men form the background of this latest open-air action drama, starring Ken Maynard, with Cecilia Parker and Walter Miller in support.

The ever-popular Ken has the rôle of a Texas Ranger who, investigating cattle robberies, accidentally alights on a mystery involving himself. He discovers that he is heir to a wealthy ranch and that a man who is impersonating him is endeavouring to sell the place for "a song."

Swift action, hard-riding, fistic battles and romance, keep the picture going at full speed.

Mannequin (*Radio*)

Phœnix Theatre. **3 p.m.**

A cast of well-known players including Harold French, Diana Beaumont, Judy Kelly, Whitmore Humphreys and Richard Cooper, portray the leading rôles in "Mannequin," a Twickenham Real Art production, which concerns a young boxer whose success turns his head, and who neglects his fiancee in favour of a woman of title. His sweetheart, embittered by his action, decides to run away with a young society man on the night her former fiance is to fight for the championship. Meanwhile the young boxer learns that the society woman intends to throw him over and back his opponent in the big fight. He enters the ring scarcely sober, but the sight of the woman infuriates him and he deals his opponent a blow which fractures his skull. The complications which ensue form a fitting climax to a fast-moving film.

Whitmore Humphreys is the boxer and Judy Kelly his sweetheart. Diana Beaumont is the titled woman. The fight scenes are presented in a realistic and thrilling manner, and their authenticity is guaranteed by the appearance of such well-known boxers as Jack Bloomfield and Alfred Mancini.

Whither Germany? (*B. & N.*)

London Hippodrome. **3 p.m.**

A sensational picture is promised by B. and N. Films, Ltd., in "Whither Germany?" which is said to deal fearlessly with a matter of world-wide controversy. The film, the sponsors of which had access to records and pictures hitherto kept jealously guarded, traces the growth of modern Germany from the magnificence of pre-war days to the present Nazi regime and analyses the trend of its policies in the light of the most recent developments and its repercussions upon the international comity of nations.

The subject, it is claimed, has been dealt with in outspoken fashion, resulting in one of the most dramatic and most daring films of modern times. Magnificent pictures of the Kaiser's regime are followed by the horrors of the war and its aftermath, which resulted in the establishment of republican Germany and later the dominance of Hitler. It ends upon the significant query: "What does the Swastika stand for?"

Never before, it is alleged, has a picture of such vital international importance been accorded such bold and fearless treatment.

Claude Rains and Gloria Stuart in a scene from THE INVISIBLE MAN which Universal is Trade showing on Thursday

Richard Dix and Elizabeth Allan in ACE OF ACES (Radio)

Ann Vickers (*Radio*)

Phœnix Theatre. **8.45 p.m.**

"Ann Vickers," the Sinclair Lewis best-seller, which has been made into a film by Radio, presents Irene Dunne in the title rôle with Walter Huston in the important part of Barney Dolphin.

The picture is said to retain all the sincerity and drama of the book. It tells how, successful as a social worker, Ann Vickers ventures into the realms of romance but, disillusioned, she returns to her work with renewed vigour. She becomes famous as a prison reformist until romance once again interrupts her career and involves her in a clash with the conventions. Forced to choose between love and her career, she demonstrates her courage in a dramatic way and provides a great finish to the picture.

Irene Dunne, as Ann Vickers, gives an intensely sincere performance and her personality dominates the film. Walter Huston also gives his usual brilliant characterisation in the part of Judge Dolphin, Ann's third and last love. Edna May Oliver, Bruce Cabot, Conrad Nagel and Sam Hardy head an imposing supporting cast. The film was directed by John Cromwell.

Wednesday

The Pointing Finger (*Radio*)

Phœnix Theatre. **3 p.m.**

"The Pointing Finger," a Twickenham Real Art Production, and the picturisation of the novel of the same name by "Rita," features John Stuart and Viola Keats in the leading rôles in a picture which has for its main theme a case of mistaken identity.

John Stuart plays a dual rôle, that of the heir to a peerage and also that of his own younger brother, and he is said to give a fine performance in a story full of surprising twists and complications. Viola Keats also has an important part as the wife of one of the brothers. Michael Hogan, Bromley Davenport and Leslie Perrins all play strong supporting rôles in this film, which was directed by George Pearson.

Ace of Aces (*Radio*)

Phœnix Theatre. **8.45 p.m.**

Richard Dix and Elizabeth Allan are together for the second time in "Ace of Aces," a thrilling air epic, by John Mack Saunders, author of "Wings" and "The Dawn Patrol."

The story represents Dix as an ace aviator in the American Air Force. A peaceful young artist, Dix is virtually forced to enlist by the attitude of his fiancee, who interprets his pacifism as cowardice and breaks off the engagement. In combat he becomes relentless, and although he earns the title of "ace" and scores forty-two victories, he loses the respect of his comrades by his utter callousness. Eventually the vision of a young boy he brought down so preys on his mind that he has to give up his death-dealing career.

The rôle of Lieutenant Thorne is one of the most dramatic rôles Dix has had since "Cimarron," and he takes full advantage of the opportunities. Elizabeth Allan is a charming foil to the virile personality of the star and provides the romantic interest in a very strong picture. Ralph Bellamy and Bill Cagney have supporting rôles, and J. Walter Ruben is responsible for the direction.

"SON OF A SAILOR"

PROVINCIAL SHOWS ARRANGED

Exhibitors in the provinces are urged to make a special note of the following dates for the series of Trade shows of Joe E. Brown's latest comedy, "Son of a Sailor," which is claimed to be the popular star's most mirth-provoking hit.

The provincial Trade shows have been arranged as follows:—Cardiff, Olympia Theatre, Friday, December 1, at 11 a.m.; Birmingham, Scala Theatre, Monday, December 4, at 10.30 a.m.; Leeds, Tower Cinema, Wednesday, December 6, at 11 a.m.; Liverpool, Palais de Luxe, Thursday, December 7, at 10.45 a.m.; Manchester, Deansgate Picture House, Friday, December 8, at 10.45 a.m.; Sheffield, Central Picture House, Wednesday, December 13 at 10.45 a.m.; Glasgow, Green's Playhouse, Thursday, December 14, at 11 a.m.; Newcastle, Stoll Picture House, Friday, December 15, at 10.30 a.m.

First National considers this the most successful Joe E. Brown comedy made at the Burbank studios for a very long time, and the powerful supporting cast is headed by Frank McHugh, Johnny Mack Brown, Jean Muir, Patricia Ellis, Thelma Todd and Arthur Vinton. It was directed by Lloyd Bacon.

Butcher's Film Service Ltd presents

The B & H Production of "The [illegible]"

featuring

ANNE GREY
JOHN STUART
WENDY BARRIE

(BY ARRANGEMENT WITH LONDON FILM PRODUCTIONS)

Directed by NORMAN WALKER.

B&H PRODUCTIONS

TO-DAY

PALACE THEATRE, W.1.
3 p.m.

AND AT

BIRMINGHAM
Scala—10.30 a.m.

GLASGOW
Picture Hse—11 a.m.

LIVERPOOL
Futurist—11 a.m.

MANCHESTER
Piccadilly—11 a.m.

SHEFFIELD
Central P.H.—11 a.m.

TO-MORROW

NEWCASTLE
Stoll P.T.—10.45 a.m.

CARDIFF
Park Hall—11 a.m.

Further Trade Shows to be announced.

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R

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El Brendel Walter Catlett

•

MAROONED
Edmund Gwenn

ALL EYES ON FOX FOR 1934

K.R.S. TO REVIEW IRISH SURCHARGE

BARRING CLAUSES TO BE CONSIDERED

Raw Stock and Exchange Rates

AMONG the subjects discussed by the K.R.S. at its last meeting were representations made by a deputation from the Theatre and Cinema Association (Ireland), urging the abolition of the surcharge on film rentals that was imposed by renters to cover the extra import duty that was imposed in May, 1931, as well as for consideration of film rentals generally.

Mention was also made of the activities of the Transport and General Workers' Union in Ireland in consequence of the society having refused to confer with representatives of the Union upon a dispute of which renters had no evidence or information.

The Council promised to give each of the matters the utmost consideration, and an exhaustive analysis of the position in connection with each of the matters referred to would be made, although it was explained to the deputation that it had always been a cardinal principle of the society not to interfere with the negotiations as regards film hire charges as between the members and their customers.

Flat Rate Bookings

As the result of careful statistical analysis over a considerable period and having regard to the information obtained from the work of the Joint Investigation Committee, the Council resolved to circulate a list of exhibitors, within certain limits as regards takings, with a recommendation that in future flat rate bookings *only* should be entertained with such exhibitors.

Twelve Exhibitors Barred

A report of the last two meetings of the Joint Investigation Committee was submitted wherein that committee recommended the barring of no fewer than twelve exhibitors, whilst recommending the lifting of the bar in five cases. The committee's recommendations were approved.

In one case the committee and Council exercised clemency having regard to the special and poor circumstances surrounding the exhibitor, whilst in another case the exhibitor had been forced to dispose of the property, but notwithstanding this and the fact that an investigation by auditors had been carried out, the papers were handed to the solicitor for further attention.

In the third case the exhibitor had been compelled to dispose of his interest in a number of theatres, and, in addition, make restitution to the renters to the extent of several thousands of pounds.

In a fourth case, access to the society's evidence was being given to the appropriate parties, with a view to Court proceedings being taken.

Many other subjects came up for consideration, amongst them the British Film Institute. It was decided to make a loan of £500, to be repaid out of any funds that might be received by the Institute from the Privy Council.

Back to the Fold

W. J. Gell, representing Pathe Pictures, Ltd., was welcomed to the Council and was subsequently asked to serve as an additional representative on the Joint Investigation Committee.

Uncensored Films

Consideration was given to the British Board of Film Censors' representation to the society concerning the breach of an undertaking given by one of the members not to show any films that had not received the Censor's certificate.

After explanations of the circumstances had been made, which had been accepted, it was agreed that the president of the society should reply to the president of the B.B.F.C. affirming the society's support and reiterating the absolute desire on the part of all members to act in accordance with the wishes of the Board of Censors.

Showing the Certificate

Representations made by the Scottish Branch of the C.E.A. concerning the omission of the censorship certificate from films were noted.

The SECRETARY reported that he had already intimated that whilst renters desired to co-operate in every way possible so as to avoid any controversy, renters provided replacements at considerable cost in order to see that the censorship certificate was attached to each copy of the film; nevertheless, in course of transit from one exhibitor to another the certificate was often detached.

He had suggested that the C.E.A. might impress upon their members the importance of greater care being taken with regard to the censorship certificate, and so help to avoid any further unnecessary expense.

Barring Clauses

Several exhibitors having made representations to the society to consider the tendency to extend the period of barring by one exhibitor against another, it was agreed that, having regard to the importance of the matter to the Trade at large, the matter should be further considered at a later meeting, when more time could be given to the subject.

In the meantime the secretary was directed to obtain information and data from the members.

Charity Begins—

The Council unanimously agreed that in future whenever a request was received for the loan of a programme for any special charitable performance, it should be met by a stipulation that such request would be granted on condition that 20 per cent. or 25 per cent. of the proceeds of that performance should be handed to the Cinematograph Trade Benevolent Fund.

Reg Sowden, Manager of the Troxy, Anna Neagle and Herbert Wilcox, on the occasion of the latter's recent visit

An Agent's Responsibility

It was agreed that the rule of the society made some years ago whereby agents acting on behalf of members of the society should be bound by agreement to conform to the rules and regulations of the society, that the same should for the future be strictly enforced in order that there should be no possibility of any exhibitor who might be barred receiving a supply of films.

Raw Stock Prices

Reference was made to the increase in the price of raw stock made by the manufacturers some two years ago, when Britain departed from the gold standard, thus creating a disparity in the rate of exchange. This disparity having now ceased to exist, the renters believe that the increase should be eliminated.

Renters and the Contract

INDICTMENT OF C.E.A. ACTION

"Perfunctory Discussion" Alleged

AN important statement of policy on the subject of the standard film contract was laid down at last week's meeting of the K.R.S. Council. It is best expressed by the following letter, directed by Frank Hill to the secretary of the C.E.A.

DEAR MR. FULLER,—Reference was made at my Council meeting last evening to the report which appeared in the *Cinematograph Times* of November 11 concerning the discussions of the Joint Committee relative to the formulation of a standard contract for the hiring of sound films.

Members Astounded

My members were astounded at the manner in which your association has proceeded, particularly when the exceedingly amicable discussions at the last Joint Committee meeting and those preceding it are considered.

Surely you and your representatives have not forgotten the somewhat perfunctory manner in which some of the disputed clauses were discussed? In such instances where the clauses were not altogether acceptable to your representatives your president in effect stated, "Well, we will pass that for the moment"—thus clearly indicating that further discussions would be required.

Again, at the end of the meeting your president asked what the further procedure was to be, and it was definitely agreed that the representatives of your association and those of this society should report to their respective councils for further directions.

New Principle Raised

Your president then asked whether my society would agree to independent arbitration of the points in dispute, not the proposed standard contract in its entirety, if further negotiations between your association and my society would still result in a difference of opinion. To which the chairman replied in effect that this would be raising a new principle in Trade matters, and accordingly a commitment could not be made without the authority of the K.R.S. Council.

Though no specific understanding was reached at the last meeting of the Joint Committee regarding publicity, it has always been generally understood that publicity on matters still in negotiation between both organisations should not be issued without mutual consent.

Therefore, my members were amazed to see the report previously referred to and the attendant publicity in connection therewith.

FRANK HILL
Secretary of he K.R.S.

Not a Major Issue

Moreover, they refuse to admit that the question of a standard contract is a major issue, especially when the fact is considered that this society has not asked for the preparation of a standard form of contract, principally because in renter negotiations with individual exhibitors over a period of years there were really no serious disputes regarding the overriding clauses of the contracts of renter members.

Furthermore, it must not be overlooked that your association, which initiated discussions, has made but exceedingly infrequent and casual representations regarding this subject over a period of more than four years. Accordingly, I am asked to advise you that the contents of your letter of November 13 to the society are not yet in the order of business.

In view of the publicity on this subject that has been initiated by you and your associates, I am sending a copy of this letter to the Press.—*FRANK HILL, Secretary, K.R.S.*

A.B.F.D.'s Important Deal

STERLING PRODUCT ACQUIRED

Week End Sales Convention

Associated British Film Distributors have acquired from the Receiver of Sterling Films, Limited, the distribution rights for U.K. territory of sixteen pictures, including "Going Gay," "The Important Witness," and also "For Love of You."

A.B.F.D. have also acquired the exploitation rights in all foreign territories, which came under the jurisdiction of Sterling Films.

"Going Gay," featuring Arthur Riscoe, Naughton Wayne and Magda Schneider, is a musical production, directed by Carmine Galloni. It introduces excerpts from "La Belle Helene," by Offenbach, and Donizetti's "Daughter of the Regiment," together with original compositions and lyrics by Mayerowitsch.

Sales Force Meets

The importance of the new development was indicated on Sunday to the sales force of Associated British Film Distributors, who met in a special convention at the A.T.P. Studios, Ealing, under the leadership of B. Henry, general manager.

Following an address by R. P. Baker, F.C.A., director of A.T.P. and of A.B.F.D., opportunity was taken to view a number of pictures A.B.F.D. has recently acquired. These included "For Love of You" and "Going Gay," two outstanding musical features, and a fast moving drama in "The Important Witness."

Luncheon was taken in the picturesque "Inn" of the studio, after which the sales staff inspected the various departments. The magnitude of the "Autumn Crocus" production, now in work, greatly impressed.

Further hours were taken up in intensive business discussions, the gathering dispersing at 8 p.m., after a highly successful conclave.

American Thriller

"The Important Witness," featuring Dorothy Burgess, Neal Madison, Charles Delaney and Harry Myers, is a thrilling mystery story with the main action taking place in the novel setting of a transcontinental bus.

"For Love of You," also directed by Carmine Galloni, featuring Arthur Riscoe and Naughton Wayne, is an outstanding musical production with the theme song from which the piece takes its title specially composed by Franz Vienna. Renditions from well-known operas such as "Tales of Hoffman," "Pagliacci" and "Ortello" are featured in the story development.

Notable Progress

With Galsworthy's "Loyalties," the recently screened "Fortunate Fool," by Dion Titheradge and "Autumn Crocus," the C. L. Anthony London and New York play success, now in production of the screen version at the A.T.P. Studios, Ealing, and which will immediately be followed by "Love, Life and Laughter," the new Gracie Fields' picture, the acquisition of the Sterling product, notably consolidates the A.B.F.D. list of offerings, and marks another big forward step in A.B.F.D. progress of the last three months, following the accession of Major J. S. Courtauld, M.C., M.P., to the board and the move to Wardour Street.

The Sales Force of A.B.F.D. Upper row: R. Solomon (Birmingham), J. Phillips (London), B. Defries (E. Coast), H. S. Partridge (Newcastle), J. B. Brilmayer (London), J. W. Whittington (Cardiff). Middle row: L. Jacobs (Cardiff), C. Willis (Leeds), L. Marks (Leeds), W. Whitehead (Manchester), R. H. Dickson (Manchester). Lower row: S. Levy (Liverpool), S. Y. Greisman (London), B. Henry (General Manager), L. Petigor, (S. Coast), J. B. Howse (Accounts)

CHURCHES COMPETE WITH KINEMAS

MENACE OF THE EQUIPPED MISSION HALL

THE increasing number of kinemas run in connection with mission halls and churches, particularly in the London area, is viewed with misgiving by some exhibitors, who, according to a *Kine.* correspondent, regard them as potential competitors of the ordinary commercial picture theatre.

There is a growing tendency for places of worship to include in their activities provision for kinema shows, declares the *Kine.* correspondent.

Practically new chapels and churches on the growing housing estates are installing equipment. The shows are usually given in the adjoining mission halls, though there are several instances where the entertainments take place in the church or chapel proper.

So far as actual competition with kinemas are concerned, there are very few that compete on a commercial basis. There is, of course, the large religious concern in the East End, and one or two in North London, which run shows on similar lines to kinemas. A South London organisation does the same at the Ideal, Lambeth Road. Generally speaking, however, the religious houses are interested more in propaganda work, and the every-day type of film does not come within their province.

From inquiries I have made, our correspondent continues, I gather that at the moment only four mission halls are equipped with "talkie" apparatus, but there is every possibility of the number being increased. My informant was careful to stress the point that they found the use of a kinematograph installation invaluable in their church work, and it was principally with this object in view that the churches and chapels were extending their activities.

Be that as it may, there is always the possibility of their opening competing with legitimate kinemas, and, in fact, there are several prominent church workers who are advocating this step. It is contended that by practising what they preach—in their view, the exhibition of better films—they can attain their object of a higher standard of film being demanded by the public.

C

GAINSBOROUGH PROFITS

To Pay 9 Per Cent. Dividend

FUTURE OF B.T.P.

By Our City Editor

GAINSBOROUGH Pictures (1928), Ltd., reports a balance from trading account of £22,969 for the year to June 30 last compared with £26,004 for the previous year.

After bringing £1,563 from income tax reserve no longer required and allowing £4,478 against £3,625 for depreciation, a balance of £14,915 against £16,330 is available. With the amount brought forward from the previous accounts the total is £16,698.

The directors again propose to pay a dividend of 9 per cent. and repeat the reserve allocation of £4,000. This company, which is associated with the Gaumont-British Corporation, owns film-producing studios at Islington. The fifth Ordinary general meeting will be held at Film House, Wardour Street, London, W.1, on Monday, December 4, at 12 o'clock noon.

British Talking Pictures

Interesting disclosures regarding the future of Associated Sound Film Industries, Ltd., were made at the annual meeting of British Talking Pictures, Ltd., on Wednesday last.

Although to all intents and purposes the control of British Talking Pictures, Ltd., is now in the hands of the Debenture holders these are not pressing for liquidation but are endeavouring to get the company put on its feet again.

The position, briefly, is that British Talking Pictures, Ltd., owns a 45 per cent. interest in Associated Sound Film Industries, the other 55 per cent. being held by International Tobis Company, of Amsterdam.

Chairman Explains

The whole position was fully discussed by V. Amberg, the chairman. He explained that negotiations are taking place as a result of which the production company would come under the complete control of British Talking Pictures.

Regarding the negotiations for patents owned by A.S.F.I., agreement has been reached in principle. In July this year A.S.F.I.'s liabilities became very pressing, and to avoid liquidation a resolution was carried to effect a sale of the company's patent rights and book debts for a sum sufficient to liquidate the whole of the company's outside liabilities, with the exception of the amount due on mortgage to B.T.P. The negotiations also included provision for the then due instalment of principal and interest under the mortgage amounting to £8,400, and at the same time securing to A.S.F.I. a favourable licence under the patents and retaining for B.T.P. a substantial financial interest in the exploitation of the patents.

The Debenture Holders

Boiled down the scheme resolves itself in B.T.P. becoming the sole owners of the entire share capital in A.S.F.I. and remaining interested as to 45 per cent. in the exploitation of the patents, although International Tobis will actually own the patents.

The chairman then went on to point out that the new position created by this deal might lead to trouble between the Debenture holders and the shareholders, but one of the trustees for the Debenture holders made an unofficial assurance that it was not their intention to deal harshly with anyone.

Reconstruction Coming

As the position now stands, B.T.P. would own A.S.F.I. lock, stock and barrel within a month. Efforts are also to be made by the board to see if it is possible to bring out a reconstruction scheme which will be of advantage to the shareholders and also satisfactory to the Debenture holders.

Meanwhile, A.S.F.I., which made a considerable loss last year, had since July 14 made a considerable gross profit, although it was still doubtful whether that could be turned into a net profit or not.

What Tobis Has Done

In connection with the deal with International Tobis, A.S.F.I. had been released from indebtedness to the Tobis group to the extent of £26,000. International Tobis had also provided funds to meet in full all the claims of unsecured creditors of A.S.F.I. and of British Sound Film Productions as at July 14, 1933, amounting to £3,370 and £7,030, respectively; provided the £8,400 which was due from A.S.F.I. to B.T.P. on July 15 last as instalments and interest under its mortgage; and also lent A.S.F.I. £3,000 for the purpose of continuing business.

The whole scheme was received with considerable favour by the shareholders.

Piccadilly, Manchester

A gross profit of £22,790, compared with £28,208, is announced by the Piccadilly Picture Theatre (Manchester), Ltd., which company owns the Piccadilly Picture Theatre, the Regal Cinema, and controls Piccadilly Café, Ltd.

After allowing for the Debenture service, the net result is a loss of £458. Allowing for the fixed Preferred dividend, which has not been paid since October 1, 1930, the year's adverse balance would have been £8,458.

The accounts, however, show that, after paying Debenture interest £8,478, sinking fund £2,500, property tax £1,869, expenses £7,760, there is a sum available of £6,034, of which £1,250 is transferred to income-tax reserve, £1,392 to renewals reserve, and £3,392 carried forward.

Successful First Year

During its first year's operation the new Plaza Cinema, Stockport, has made a profit of over £5,000. Early in the year the first half-year's dividend was paid on preference shares, and, although the trading accounts for the year are not yet finally completed, it has been decided to pay a further half-year's dividend forthwith.

Madame Tussauds' Slump

Of outstanding interest in the kinema share market since our last issue has been a sharp decline in the value of Madame Tussauds share issues. The £1 Preferred Ordinary dropped from 27s. 6d. to 21s. 3d., and the 1s. Deferred from 2s. 4½d. to 1s. 6d., on the company's proposal to reduce the Preferred dividend from 10 per cent to 6 per cent., and to pass payment of any Deferred dividend on account of the past year. A year ago 10 per cent. was paid on the Deferred.

Other prominent movements were of a more favourable nature. Baird Television issues being firmer, the Preferred Ordinary at 1s. 6d., and the Deferred Ordinary at 1s. 10½d., showing gains of 3d. and 7½d. respectively. British Instructional Films 10s. Ordinary at 1s. 3d. put on 4½d. a share.

Although there was an initial improvement in Gainsborough Picture Ordinary following the issue of the report the shares were 3d. lower on the week.

A. B. C. Preference shares continued to decline, being 6d. lower at 15s. 9d., while the 6 per cent. Preference of the new Associated British Picture Corporation declined 3d., to 15s. 6d. Other weak features were provided by Gaumont-British "A" Ordinary at 6s. 10½d., General Theatres 6½ per cent. Debentures at £94, Moss Empires Ordinary at 11s. 10½d., and P. C. T. "A" Preference at 26s. 3d.

On the other hand, British and Dominion issues were inclined to improve, while Ganmont Debentures at £97½, General Theatres Preference at 10s. 9d., and P.C.T. "B" Preference at 26s. 3d., were higher on balance.

D. A. WHISTON

NEW PUBLIC COMPANY

Ritz Cinema (Tunstall), Ltd.—Registered November 25. Capital £25,000 in 5s. shares. The directors are:—Robert Beresford, Pavilion, Newcastle, Staffs; Marc A. Vachon, Newcastle, Staffs, garage proprietor; Chas. H. Bowers, Wolstanton, Stoke-on-Trent, earthenware manufacturer; Frank S. Adcock, Basford, Stoke-on-Trent, outfitter; Henry C. Ellis, Wolstanton, Stoke-on-Trent, solicitor. Solicitors: Hugh W. Adams and Ellis, Tunstall.

NEW PRIVATE COMPANIES

H. and G. (Properties), Ltd.—Registered November 24. Capital, £1,000 in 750 "A" and 250 "B" shares of £1 each. Kinema proprietors and managers, etc. The permanent directors are:—Arthur J. Gale, Stoneleigh, St. George's Avenue, Weybridge; Sid Hyams, 72, Woodberry Grove, N.4, and Philip Hyams, "Red-tacks," Compton Avenue, Hampstead Lane, N.W.6 (all directors of H. and G. Kinemas, Ltd., and other companies). Sid Hyams and Philip Hyams are deemed to have been appointed by the "A" ordinary shareholders and A. J. Gale by the "B" ordinary shareholders. Solicitors: R. Shapiro and Co., Finsbury Court, E.C. Registered office: 90, Regent Street, W.1.

Warley, Ltd.—Registered November 24. Capital, £10,100 in 10,000 7 per cent. cumulative preference shares of £1 and 2,000 ordinary shares of 1s. each. Kinema, theatre and music-hall proprietors and managers, etc. The permanent directors are:—Oscar Deutsch, W. G. Elcock, Sydney W. Clift and John B. Whitehouse. Registered office: 39, Temple Row, Birmingham.

New Cinema, Penrith, Ltd.—Registered November 20. Capital, £10,000 in £1 shares. To acquire land adjoining Old London Road, Penrith, and to erect thereon a kinema, etc. The permanent directors are:—John H. Pickering (chairman), Mrs Sussannah G. Pickering, Wm. N. Pickering, Geo. Edwin Pearson and Mrs. Veronica E. Pearson. Secretary: G. E. Pearson. Solicitors: Little and Co., Penrith.

Garrick Film Co., Ltd.—Registered November 21. Capital, £2,000 in £1 shares. To acquire the business of film producer and distributor now carried on by Walter D. Hackney at Grand Buildings, Trafalgar Square, W.C., as "The Garrick Film Co." The directors are:—Walter D. Hackney, Frank Hall, John Weatherhead and Wm. T. Davies.

Allied Film Productions, Ltd.—Registered November 24. Capital, £100 in £1 shares. Manufacturers and producers of kinematograph films, etc. The directors are:—Alfred F. H. Baldry, 69, Philbeach Gardens, W. (director, Screen Vaudeville, Ltd.); Alexander F. C. Brown, 11, Richmond Buildings, Dean Street, W. (director, Screen Vaudeville, Ltd.); Robert E. J. McLavy, 418, Footscray Road, S.E.9 (director of Hearne, Bell and Co., Ltd.). Registered office: 5, Clements Inn, W.C.2.

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. Ord. 5s.	3/10½	3/10½	—
" " 7½% Pref.	15/3	15/9	—/6
Assoc. Brit. Pict. 5/- Ord.	3/10½	3/10½	—
" " 6% Pref.	15/9	15/6	—/3
A.P.P.H. Ord.	25/3	25/3	—
Assoc. Talk. Pic. Ord. 5/-	-/4½*	-/4½*	—
Baird Televis. 10% Prefd. Ord 5/-	1/3	1/6	+/3
Baird Televis. Defd. Ord. 5/-	1/3	1/10½	+/7½
Blackpool Tower Ord. £1	66/-	66/-	—
Brit. & Dom. Defd. 1/-	-/3	3/-	+/3
" " Prefd. Ord.	5/-	5/3	+/3
" In. Films (Props.) 10/- Ord.	-/10½	1/3	+/4½
" Lion Pref. Ord.	1/9	1/9	—
" " Def. 4d.	-/3	-/3	—
Gains. Pic. Ord. 10/- pd.	11/-	10/9	—/3
Gaumont-British Ord. 10/-	15/-	15/-	—
" " "A" Ord.	7 1½	6 10½	—/3
" " 5½ % 1st Pref.	20 1½	20 1½	—
" " 4½ % New Debs.	£97	£97½	+5/-
General Thea. Pref.	10/-	10/9	+/9
" " 6½ % 1st Mort. Deb.	£94½	£94	—15/-
Ldn & South Super Cin. 2/-Ord.	-/3	-/3	—
Mdme Tussauds 1/- Def.	2 4½	1/6	—/10½
" " £1 Pref. Ord.	27/6	21/3	—6/3
" " 5% 1st Mort. Deb.	£100½	£100½	—
Moss' Empires £1 Ord.	12/6	11 10½	—/7½
" " £1 Cum. Pref.	11/3	11/3	—
" " 6% Deb.	£100	£100	—
" " 4% Perp. Deb.	£67½	£67½	—
P.C.T. Ord. 10/-	20/-	20/-	—
" 7½% Pfg. Pf. Ord.	24/6	24/3	—/3
" Cum "A" Pref. £1	26 10½	26/3	—/7½
" " "B"	26/-	26/3	+/3
" Const. 7% Pref.	23/4½	23/4½	—
Stoll P.T. Corp.	3/3	3/3	—
United P. Thea. 10% Pref. Ord.	-/4½	-/4½	—
" " " 7% 1st Mort. Deb.	£83½	£83½	—

£1 Shares unless otherwise stated. *Nominal.

NAMES IN THE NEWS

A Record of Men and Movements

From Showman to Ranchman—V.C. Joins G.-B.E.—Leicester Changes—Manageress at Twenty-two

THAT the old phrase, "Once a showman always a showman," is not invariably accurate is proved by the latest news of Douglas Whiston, who managed the Tivoli in the "Jimmy" White days. After 28 years in the theatre world, he has decided to forsake London and the arduous labours of a publicity man and seek adventures and (doubtless) profit in the wilds of North Kenya, where he has accepted the managership of an umpteen-acre ranch, or whatever a coffee, sisal and mealie plantation is technically named.

It is a long time since I met Douglas, who for some years had been doing publicity work for the legitimate theatre, latterly with Robert Jorgensen. His career during the early days of the Tivoli indicated that, notwithstanding his purely stage upbringing, there was precious little one could teach him about films; another case in point is Sam Harbour, of the Coliseum—that, however, is by the way—and I always expected to see his name turn up as reverting to the pictures.

Quite a number of his old friends in the kinema Trade joined with theatre folk and Pressmen in a little farewell cocktail party thrown at his offices the other night. We had a long chat over the good old days, when the Tivoli was the only first-class kinema in the West End, and many anecdotes of memorable evenings started a flood of reminiscence. His many friends will join me in wishing Doug. the best of luck in his new venture.

Boscombe Greets New Manager

A new managerial change has been made at Boscombe Astoria, this theatre now being under the direction of **J. S. Davidson**, who hails from Scotland. Mr. Davidson, who has already made many staunch friends in the district, had previously done much valuable work with the A.B.C. circuit in the capacity of relief manager. He is at present concentrating upon the early introduction of a handsome new Compton organ at the Astoria.

G.-B.E. Appointment

A further step in the development of the production by G.-B. Equipments, Ltd., of industrial films is announced by the appointment of **Capt. W. T. Forshaw, V.C.**, to their Industrial Film Production Department. Capt. Forshaw left London on Saturday last to commence activities in the Midlands industrial area.

Capt. Forshaw has had considerable journalistic experience. He has written scenarios and produced several commercial films. For some time he conducted Trade tests in the Royal Air Force, and has made a study of the application of films to the needs of industry and commerce.

Capt. Forshaw, who served in the 1/9th Manchester Regiment (T), won his decoration on the Krithia front of the Dardenelles for his "personal bravery at the northern end of the vineyard." "He treated bomb-throwing," said eye-witnesses, "as if it were snowballing," and Sir Ian Hamilton testified that Lieut. Forshaw (as he then was) was largely instrumental in the repulse of those very determined onslaughts. He stuck to his post for 41 hours.

Prior to his departure from the Olympia Cinema, Blackburn, to take over the management of the Grand Theatre in the same town, **Tom Heys** was presented by the staff with a handsome canteen of cutlery.

A. E. Icke, who has been appointed to the managerial chair of the Scala Cinema, Evesham, is well known in the Midlands, having been in charge of the Langley Cinema—now the Regent—and the Dovedale Cinema, Coventry.

Fox Birmingham Manager

There are few better-known men in the Trade throughout the country than H. T. Holdstock, whose appointment is announced to the managership of the Fox Birmingham branch in succession to W. R. Hoggan. Mr. Holdstock brings to his new post a vast experience obtained during 21 years with the Gaumont Company, in which period he successfully managed their Birmingham, Glasgow and Leeds branches.

One of the most interesting appointments of the week is that of **Jos. Nelson** as supervisor of the Regal Cinema (Dudley), Ltd., circuit. Mr. Nelson was for over seventeen years with Moss Empires, Ltd., during which period he was manager of the original Edinburgh Empire (the first Empire Moss Empires built) on two occasions, the intervening years being spent in charge of Leeds Empire. Afterwards he joined the late Fred Collins, being the first manager of the Shakespeare Theatre, Liverpool, when it changed into a variety house.

Another exhibitor to win municipal honours is **E. S. L. Collins**, proprietor of the Palace, Wells, who has been re-elected to the town council. He headed the poll with the largest number of votes ever cast in Wells for a municipal candidate.

After having been associated with the Moorhouse hall, the Shaftesbury Cinema, Leicester, for the past two years, **Lawrence Wynne** has been appointed manager of the Knighton Kinema, Clarendon Park, Leicester, which opens in December. Mr. Wynne, who is a keen sportsman, was secretary and player of the Moorhouse (Leicester) football team. His successor at the Shaftesbury is **A. S. Evanson**, formerly of the Regal, Preston. He has been connected with the Moorhouse circuit since 1911.

The Pride of Birmingham

Birmingham is proud of **Lilian M. Jenner**, who, at the age of twenty-two, is in sole charge of the Savoy Kinema, Pershore Road, on behalf of C. S. Dent. Her position is unique, but she is not new to the business. Before going to Birmingham she was manageress of the Royal Kinema, Dordon, for eighteen months. She left school when fourteen, and began her career in the Trade as a kinema attendant and programme seller. A few years ago she was beauty queen of Glascote, and amongst other things has in her spare time been an actress, a swimmer and a dancer.

Miss Jenner attends Trade shows in Birmingham, and reports to her chief. She is exceptionally popular with members of her staff, which numbers eighteen.

A. J. Davies, who for many years was in the managerial chair of the Regent Theatre, Tipton, both during the time that the hall was privately owned, and during the régime of Messrs. Associated British Cinemas, who recently relinquished the post, has now been appointed to the management of the Grand Theatre, Coventry, for F. and S. Cinemas, Ltd. In his new post he renews acquaintance with his old chief, Mr. J. Ferguson.

Manager H. J. Brett, of the Scala Theatre, Stourbridge, has been elected a member of the Stourbridge Rotary Club.

On the Way to Recovery

I am pleased to hear that **Ald. Pat Collins**, the well-known showman and kinema proprietor, who has been ill at his home at Bloxwich for some time, is making a good recovery to full health, and hopes to be able to return to business at an early date.

A former chorister of Rochester Cathedral who won an organ scholarship to King's School, Rochester, and Jesus College, Oxford, **T. Guy Hindell** will bring sound musical ability to the programme of the Astoria, Brighton, when it opens next month.

He will have a magnificent three-manual Compton organ as his instrument, and may be expected to delight Brighton audiences in the manner in which he has been delighting audiences at the Central, Kidderminster, during the past two years.

Previous to his appointment to Kidderminster he was at the Super, Oxford, and earlier was a pupil of Sir Hugh Allen.

Arthur Cowan, of Birmingham, has joined the Midland staff of Sterling Films, Ltd., to cover Notts, Derby, Leicester and the Potteries.

Leslie Millar, who has had a lengthy exhibiting experience in Manchester and recently joined Pathé as traveller, has now become associated with P.D.C.'s Manchester branch as traveller.

John Blakeley Ill

The Lancashire Trade will learn with regret that **John E. Blakeley**, the well-known Manchester film renter and film producer, is in the Nell Lane, Manchester, hospital. It is understood that overwork in connection with his recent George Formby, Junr., film, "Boots, Boots," was the reason for him having to go into hospital.

H. Merline, formerly with W. and F. in Glasgow, is now covering Worcestershire, Herefordshire, Staffs and Salop for United Artists, Ltd., under the supervision of Leo Edgar, of Birmingham.

A well-known exhibitor, **Donald D. Davidson**, of the Picture House, Dingwall, has been elected a member of the Dingwall Council.

An interesting announcement is the appointment of **R. L. Weller** to British Talking Pictures sales force in the London and Home Counties area. Mr. Weller was one of the original members of B.T.P. staff, and left the company to take up an appointment with Powers and British Cinephone, Ltd., on the sales staff, and later became Home Counties representative for one of the major film renting organisations.

'BOOKING HOLIDAY' SAYS NORTHERN C.E.A.

Exchange Rate Should Result in Cheaper Films

A VERY business-like discussion on the 40 per cent. limit for film-hire marked the deliberations of the Northern branch at last week's meeting. Some straight talk was heard, also, on the subject of the General Council's system of selecting members of the committees charged with special duties.

E. J. HINGE

The profound and sincere sorrow of the members of the Northern branch of the C.E.A. at the death of their colleague, Stanley Rogers, was strikingly expressed at the monthly meeting of the branch, held at Grainger Chambers, Newcastle, under the chairmanship of SIDNEY BAMFORD.

J. S. SNELL, one of the oldest friends of the deceased gentleman, recalled that Stanley Rogers was a capable actor-manager forty years ago, before he became identified with the kinematograph Industry, and during his association with the Industry he had given valuable service for the stabilisation and furtherance of it, as a member of the Northern branch of the C.E.A., as a member of the Executive Committee of the branch, and as one of the former chairmen of the branch. They who knew him best were proud to have enjoyed the friendship of such a lovable man, whose many kindnesses to his fellow men were known only to himself.

A vote of condolence with the relatives of the deceased gentleman was passed, and a tribute to his memory was paid, by the members standing in silence.

A Good Way to Go

Further reference was made to the endeavour to get members of the C.E.A. to subscribe to an undertaking not to pay more than 40 per cent. for film hire, and the CHAIRMAN of the branch announced that a third of the membership of the Northern branch had now entered into the undertaking.

The branch SECRETARY (Alfred Smith) informed the meeting that the Film Rentals Committee had sent a circular letter to each member of the branch, in support of a strong appeal that they should sign the undertaking not to pay more than 40 per cent. hire, and the letter had met with a good response.

E. R. EADIE said solidarity was demanded if the exhibitors were to be able to stand up against the Trade rings. They had to face the renters' ring and the carbon ring, and then they were threatened with a manufacturers' ring. "We are a spineless lot of suckers for not standing up to them," he heatedly exclaimed.

T. F. MASSICKS was not in favour of any agreement or undertaking being placed before the members by the branch. The Trade, he said, must be governed by the law of supply and demand. All that the undertaking would do would be to help the small exhibitor to screw up his courage to the point where, having signed the undertaking, he dare tell the renters that he would not conform to their extortionate demands.

A Booking Holiday ?

It was suggested to the branch that the most effective means of combating the high rentals which the renters were levying was for the exhibitors to go on a "booking holiday," and in this connection J. S. SNELL reminded the members of the success which attended upon the Blackpool resolution on these lines, two or three years ago.

E. J. HINGE said the exhibitors were beginning to realise that they could not meet the demands of the renters, and continue to be in business. The Stanley Rogers Circuit, which he represented, had signed the 40 per cent. maximum undertaking in respect of each hall in that circuit, but even if he had not been asked to sign the agreement, he would not have paid the high rentals demanded by the renters.

"But if there is no loyalty among us, how can we help ourselves?" interjected E. R. EADIE.

TOM H. SCOTT said that a year ago, when rentals for American films began to soar, the exhibitors were told that the American producers were suffering because the rate of exchange was against them. At that time the English £1 was worth about 13s. in America. The rate of exchange now, however, made the £ worth 20s. to 21s. The renters ought to reduce their charges, if only because of the changed financial conditions.

The branch, as such, did not determine its attitude toward the proposed "booking holiday," but its delegates were given discretionary power in the event of it being suggested at a meeting of the National Film Rentals Committee.

Contract Copyright Clause

A communication from the Leeds and District branch assured the Northern branch of their support in the North's demand for a revised contract.

C. WOOD suggested that when the form of contract was revised it should embody a clause which would protect the exhibitor against infringement of copyright.

S.O. Inequalities

Attention was once again called to the unfair competition in areas wherein boxing booths are permitted to be open on Sundays, and kinemas are refused permission to open on Sundays. It was argued that steps should be taken to ensure that those boxing booths complied with the provisions of the Public Health (Amendment) Act, 1890.

W. S. GIBSON complained that this question was raised in the branch a year ago, and referred to headquarters, but headquarters was still suggesting local action. "If it is a matter for legislation, why cannot London see to this?" he exclaimed.

E. J. HINGE said it was quite definite that boxing booths were subject to the regulations imposed under the Public Health (Amendment) Act, 1890, but he doubted whether it would be good policy on the part of the exhibitors to try to impose upon another branch of the entertainment industry the restrictions they themselves were suffering under.

Mr. GIBSON insisted that kinemas and boxing booths ought to be treated alike, so far as Sunday entertainments were concerned, and the branch delegates were instructed to mention the whole subject at the next meeting of the General Council.

Hartlepool's Complaint

The branch was formally informed that the exhibitors in West Hartlepool had lodged a protest with the Town Council against the action of the Corporation in having let the Town Hall to a variety company.

"Grandmotherly"

The Executive Committee of the branch registered its protest against "King Klunk" having been given the "A" certificate by the B.B.F.C. It was pointed out that this cartoon film lasted only seven minutes, but the inclusion of it in an otherwise suitable programme was a ban upon the admission of children.

F. W. MORRISON said he understood that the film had been certified "A" because of the increasing number of complaints which were reaching the B.B.F.C. from parents of the introduction of horrific and grotesque figures into the cartoons.

"What we are suffering from is too much grandmotherly legislation," exclaimed J. S. SNELL, who thought that the children of this generation were too sophisticated to be affected one way or another by a film cartoon. He knew of a boy, 14 years old, who, on being refused admission to the local kinema, took his 1s. to the theatre, and there saw a production more open to criticism than many films that were classified "A."

A Transport Charge

It was intimated that because of the great value and inflammable nature of films, which were dispatched in unlocked tins, the United Automobile Services, Ltd., had given notice that in future these films would be transported at owner's risk only. This had been reported to the solicitor to the C.E.A., who had advised that the exhibitors should inform the renters that if the films were not properly packed, the exhibitors would not accept liability for them during transit.

It was resolved to ask Norman Hart to further state his legal view upon whether or not a carrying company could refuse to accept risk on any particular class of goods.

A. S. ALBIN

DELAY CAUSED BY C.E.A. COMMITTEES

Branch Protest Against Constitution

Umbrage was taken at the constitution of the national committees of the C.E.A., on the ground that the branches were not given fair representation on those committees.

E. J. HINGE, one of the national delegates of the Northern branch, argued that no branch should have more than one representative on a committee, and pointed out that on a small committee any branch having two or three members could press forward its own opinions, at the expense of other branches.

He took exception, too, to the president of the C.E.A. being the chairman of every committee. This, he said, was the cause of considerable delay, in consequence of one committee or another having to await the arrival of the president from his chairmanship of another committee, while, alternatively, it led to inefficiency through committees scamping their work in order to let the president away, to preside over some other committee.

Each committee should have its appointed chairman, with the officers of the association as *ex-officio* members of all committees.

W. CARR, another Northern delegate to the General Council, supported the view taken by Mr. Hinge, because he felt that the president of the C.E.A., whoever he might be for the time being, could not possibly do full justice to all the duties that were thrust upon him.

F. W. MORRISON said he had been pressing for a change for years.

It was resolved that a motion be put down in the name of the Northern branch, for the consideration of the General Council, to secure an alteration in the existing rules governing the election of committees and the appointment of chairman of committees

V.-P. ELECTION

NORTHERN DECISION POSTPONED

South Wales intimated its determination to nominate Richard Dooner for the vice-presidency of the C.E.A., and the Northern branch resolved to adjourn consideration of its attitude in regard to this office.

A Union Question

A letter from the Middlesbrough Trades and Labour Council, stating that painters and decorators were being deprived of their legitimate work in consequence of kinema staffs being set on to do painting and decorating work in the kinemas, was referred to the Middlesbrough exhibitors concerned.

Joe E. Brown and Jean Muir in SON OF A SAILOR, which First National Trade showed on Wednesday

EDINBURGH EXHIBITORS AND THE TAX

PROGRESS OF DISCUSSIONS ON PROPOSED SCOTS REGULATIONS

THERE was an unusually large turn-out at the November meeting of the Edinburgh and East of Scotland Section of the C.E.A. last week. A fresh campaign for reduction of the Tax was instituted, and a list of district conveners was appointed. A. S. Albin presided.

A statement on the negotiations between a deputation of the Scottish branch of the C.E.A. and the Under-Secretary for Scotland in regard to kinema regulations, including the question of the admittance of children to see "A" films, was submitted by GEORGE SALMON, one of the delegates, supplemented by LOUIS DICKSON, who was also on the delegation.

It was agreed that the actual stage reached in the negotiations should not be publicly reported meantime, but Mr. Salmon said the C.E.A. delegates felt they had gone as far as they reasonably could towards reaching a solution of outstanding problems.

New Tax Campaign

On the subject of Entertainments Tax, Mr. Salmon appealed to members to be unremitting in their efforts to continue the campaign for reduction of the tax. As a preliminary step conveners of the various constituencies were appointed as follows:—

North Edinburgh, G. Webster; South Edinburgh, A. S. Albin; West Edinburgh, R. McLaughlin; East Edinburgh, W. J. McGuire; Leith, A. Beckett; East Fife, A. Roden; West Fife, Provost Timmons; Kirkcaldy Burghs, Mr. Casey; Linlithgow, Mr. Grove; Midlothian and Peebles (N.), W. Albin; Midlothian and Peebles (S.), Mr. Brodie.

An Alternative Necessary

PROVOST TIMMONS suggested that if there was no possibility of getting the withdrawal of the tax up to sixpence they should have some alternative suggestion ready such as a deduction from the gross takings.

Mr. SALMON said they might take it headquarters were alive to such a position.

Lectures for Operators

It was announced that the first of a series of lectures to be given to operators under the auspices of Walturdaw would take place at the Synod Hall, probably on the morning of December 6.

J. R. POOLE asked if there was any general ruling by the section on appeals to show slides submitted in connection with appeals. Mr. SALMON replied that as a rule that was left to individual exhibitors.

Advertising Rates

The meeting took in private the discussion on the attitude to be adopted following an intimation by the *Edinburgh Evening News* of an increase in advertising rates. A deputation sent to interview the *Evening News* advertising manager had been unsuccessful in getting any concession.

Provost Timmons Congratulated

Cordial congratulations were extended by Mr. ALBIN, on behalf of the members, to Provost Timmons on his promotion from the Bailieship of Lochgelly to be its first citizen.

PROVOST TIMMONS replied that he had been deluged with congratulations from members of the Trade throughout Scotland and he could only say to them all, "Thank you."

NEW TRANSPORT LEGISLATION

HULL TO SUPPORT F.M.T. CONTRACT

At this month's meeting of the Hull branch, at which T. FAWLEY JUDGE presided, it was decided to reinstate the same committee and convener to take the same steps as last year with regard to the Entertainments Tax, and await instructions from headquarters. WALLACE ROCKETT (secretary) is the convener.

Respecting contracts, FAWLEY JUDGE said he had never seen such conditions in all his life. Renters wanted them to pay carriage both ways. The Film Transport Services had brought forward a contract with a view to strengthening their hands with regard to the new legislation which the Government was undertaking, and he thought that Hull should support this, because they would give better service at a lower rate than they had had from the railway companies.

It was recorded in the minutes that the matter had been brought up and would no doubt be dealt with by headquarters.

SHEFFIELD'S CHRISTMAS

The Sheffield Watch Committee have granted permission for opening on Christmas Day, but, as usual, several kinemas will give their staffs holiday on that day.

D

TIME FOR A C.E.A. CONTRACT

Bristol Support For General Council Action

SECONDARY LIGHTING DISCUSSED

THE new sound contract, secondary lighting and the Entertainment Tax campaign were amongst the subjects discussed at the last meeting of the Bristol branch, over which A. B. Atkinson presided.

An article which appeared in *Tit-Bits*, alleging that exhibitors cut films in order to put on a greater number of programmes during the day, was brought to the notice of the meeting by P. W. TEED, who said he considered that it was a libel on the Industry.

It was decided to send a copy to the General Secretary of the Association.

Current Charges

The Secretary, F. ALAN SIMPSON, reported that he had been furnished by the Bristol Chamber of Commerce with a list of the electricity charges in the various large towns. The cheapest rate appeared to be that of Liverpool, and this worked out somewhat about the Bristol charges, but there did not appear to be any discount allowed. He suggested that the branch should consult the Chamber on the matter.

It was decided to leave the question for the consideration of the branch committee.

Christmas Charity

The SECRETARY said the Lord Mayor of Bristol had expressed the hope that he would receive the assistance of the local kinemas as usual this year in connection with the Christmas Dinner Fund.

The CHAIRMAN remarked that he thought that all the Bristol members would take the usual collections.

Hygiene Propaganda

Mr. SIMPSON said the Bristol magistrates had passed "Damaged Lives" for exhibition in the city on the condition that it was to be shown to adults only, and that no person under sixteen should be admitted whether they were accompanied or not.

Support for Dooner

A letter was received from the South Wales branch to the effect that the branch had nominated Richard Dooner for the office of vice-president of the association, and asking for the support of the Bristol branch

The CHAIRMAN said Mr. Dooner was as sound a man as they could possibly wish for. He was a West of England man, and had lived in that part before going to South Wales. He was a man who would always speak his mind.

On the motion of GEORGE REES, seconded by H. F. WREN, the meeting decided to support Mr. Dooner.

Wide Range

In the course of his report as delegate to the General Council, GEORGE REES referred to the Western Electric Wide Range, as to which, he thought members should wait. Personally, after hearing it, he thought it was an improvement, and he believed that it was a thing which eventually exhibitors would have to tackle, but he would advise them not to adopt the system in a hurry but to wait until the studios had done their part.

Tax Policy

The policy to be followed in connection with the Entertainment Tax campaign was that any remission of the tax should be passed on to those who had been paying it. If the public had been paying the tax, then any reduction should be passed on to them, but not in those cases where the exhibitor had been paying the tax himself.

E. S. L. COLLINS moved that the branch appoint the same committee and convener as they had in the last campaign.

Mr. REES, who was the last convener, said he would be very pleased to undertake the work again.

The SECRETARY said that up to the present he had received eight postcards from members.

The CHAIRMAN said that the last campaign was the best and most successful they had ever put up. He wanted to impress upon members the necessity of filling up the forms they had received and returning them to the auditors and sending the postcard to the branch secretary at the earliest possible moment.

Constance Cummings and Paul Kelly in a scene from BROADWAY THROUGH A KEYHOLE (U.A.)

The Contract

When the matter of the new sound contract came up, H. F. WREN remarked that he thought it was time for the Association to put forward a contract of its own.

The CHAIRMAN said he did not think it was fair to suggest that the Association had never put forward a contract. If they went back to the original contract of silent days they would find that it contained very few clauses. Then the renters started adding clauses until at last the exhibitors did not know what they were signing. There had never been a contract for sound films.

The C.E.A. submitted this contract to the K.R.S. and that body had deleted certain clauses and added others. What they asked was impossible, and if a satisfactory arrangement could not be made the only thing was to submit it to arbitration.

Replying to a question regarding the possibility of Government intervention by V. E. Cox, the CHAIRMAN said that nothing in that direction had been done as yet, but it might be necessary in the future in order to get a fair contract.

The SECRETARY pointed out that the renters had a monopoly of the raw material.

Mr. WREN said that might be so, but they could not afford to keep it in their stores.

On the motion of GEORGE REES, it was decided that the branch should support the General Council, and if a satisfactory contract cannot be obtained to press for an arbitrator's award contract.

Secondary Lighting

The CHAIRMAN drew the attention of the Bristol members to the new clause in their licences regarding secondary lighting. The matter had been left to the City Engineer to come to an agreement with the exhibitors on the method to be adopted.

Two systems had been submitted to the engineer, and he had approved of both of them. One had been put forward by the gas company, and the other had been installed by himself (the chairman) at the Redminster Town Hall.

Exhibitors were welcome to inspect that system at any time, and they could see the other at the Empire. They could then decide which would best suit their own type of hall.

The gas company had promised to submit a price to the Secretary for making the shades in quantities for the system which they had devised, and as soon as Mr. Simpson had obtained this he would send particulars to all the Bristol members.

If any exhibitor had already had his secondary lighting passed as satisfactory, there was no need for him to do anything more in the matter, but he would like to emphasise that the secondary lighting must be kept on during the whole time of a performance, and if all the other lighting in the house failed the secondary lighting must be sufficient for everyone to be able to see their way out of the building.

MORETON LICENCE TRANSFER

A. H. Shalless, Rock Ferry, has obtained the transfer of the music, singing and dancing licence in respect of the Moreton Picture House, Wallasey, from R. Caton.

CRITICS DEMAND STRINGENT CONTROL

BUT ARE REBUKED BY MALVERN SPEAKER

A DEMAND for the institution of a fresh system of control of the Kinema Industry is again put forward by Sir Charles Grant Robertson and Mrs. Potts, two prominent members of the Birmingham Kinema Enquiry Committee.

Sir Charles (chairman of the committee) has a long special article in the *Birmingham Gazette*, in the course of which he argues that the whole system of control requires drastic investigation and re-casting.

"It is high time," he writes, "that a fresh start be made, the problem scientifically analysed, and a system of control, based on real principles, devised and *imposed*, as has been done in the case of the wireless, the motor-car, and, to a more limited extent, the aeroplane.

Censorship Not Enough

"The issues involved are far too serious and strike far too deeply into the whole moral and æsthetic life of our people for the acquiescence in a censorship control system which, admittedly, does some good, but demonstrably does not prevent a good deal of harm."

For every person who sees a play there are probably 1,000 who see films. Therefore, an objectionable film could be a far more powerful and demoralising influence than an objectionable play or an objectionable book.

Second Features Attacked

Mrs. Potts, speaking at a conference held in Malvern, said it had been ascertained that about 25 per cent. of the films exhibited were harmful. She expressed the opinion that the Trade did not bother enough about the short pictures. Even if the public took any amount of trouble to see a good picture it might still be let in for an "abomination" in the second picture.

She had been told by members of the Trade that, to a certain extent, this was done deliberately, in order to please both sections of the audience.

The Government took great care about the food of the country. If it was so concerned about poison for the body why should it not be equally concerned about poison for the mind? She did not want a State censorship, but until the present system was altered we should still get a proportion of films that were dangerous and poisonous.

Not Worth While

The Hon. Eleanor Plumer (Public Morality Council), who also addressed the conference, observed that the criticisms of people who did not go to see films were really not worth while.

J. B. Panrucker (Malvern) said if people who discussed the kinema freely would visit picture houses and raise objections personally, they would make things much easier for the managers to give the public what it wanted.

"ALMOST IMPOSSIBLE"

CHIEF CONSTABLE AND S.O. ACT

"The Act is almost impossible to carry out," said the Chief Constable of Oldham at a meeting of the Watch Committee in a discussion in reference to the opening of local kinemas on two Sundays during the year for charitable performances, under the terms of the Sunday Entertainments Act.

The Chief Constable spoke of the suggestion by an ex-Mayor that during his term of office two Sunday kinema performances should be given on behalf of the Mayor's Relief Fund. No person who was engaged at a kinema six days in one week was allowed to work on the Sunday, said the Chief Constable. That meant that there would have to be an entirely new staff on duty on the Sunday.

Kinema proprietors were prepared to give Sunday performances at their kinemas for charitable purposes if they could be guaranteed security against certain difficulties, but the Committee could not do that. The Act was almost impossible to carry out.

Joe May, who has just joined up with Columbia

JOE MAY SIGNED BY COLUMBIA

MAN WHO DISCOVERED FAMOUS STARS

One of the most famous producers in Europe and a pioneer of the Industry, Joe May has gone to Hollywood to produce for Columbia.

Joe May first became associated with the entertainment industry in 1909 as secretary and manager of the Operetta Theatre in Hamburg. Two years later he made his first film, "In the Depths of the Shaft," the forerunner of a long list of successes with which his name and that of Mia May (his wife) were associated.

Associated with him in pre-war days were Harry Liedtke, Harry Piel and Fritz Lang. Soon after the war he produced "Veritas Vincit," which caused a sensation at the time, and later made the big serial, "Empress of the World."

Discoveries of film material and actors are half the secret of May's great success. Veicky Hartl, Bernhardt, Fritz Lang, Kaithe von Nogy, Annabelle and Kiepura are some of those whom he brought to the front rank.

UNIVERSAL IN FRANCE

SIX TRI-LINGUALS TO BE PRODUCED

Max Friedland is in Paris, the *Kine.* correspondent, Ed. G. Kendrew, reports, to reorganise the Universal offices in France. Universal will make six pictures in that country next year, announced Mr. Friedland, to be in three languages, for distribution in France, Great Britain, and America, and in Spain.

Paul Kohner is travelling with the party, and his two productions, "S.O.S. Iceberg," with exteriors shot in Greenland, and "The Rebel," made in Berlin, are now being dubbed in France, for French distribution, in accordance with the local regulations. It was confessed the reason Universal is making pictures in Europe is to overcome quota regulations.

The French picture, "Le Surprises du Sleeping," from a successful operetta, "Couchette No. 3," produced by Fox Film under the direction of Fred Bacos, by Charles Anton, is being released this week at the Theatre Edouard VII, the local showcase of Fox.

M. BONAS' NEW UNIT

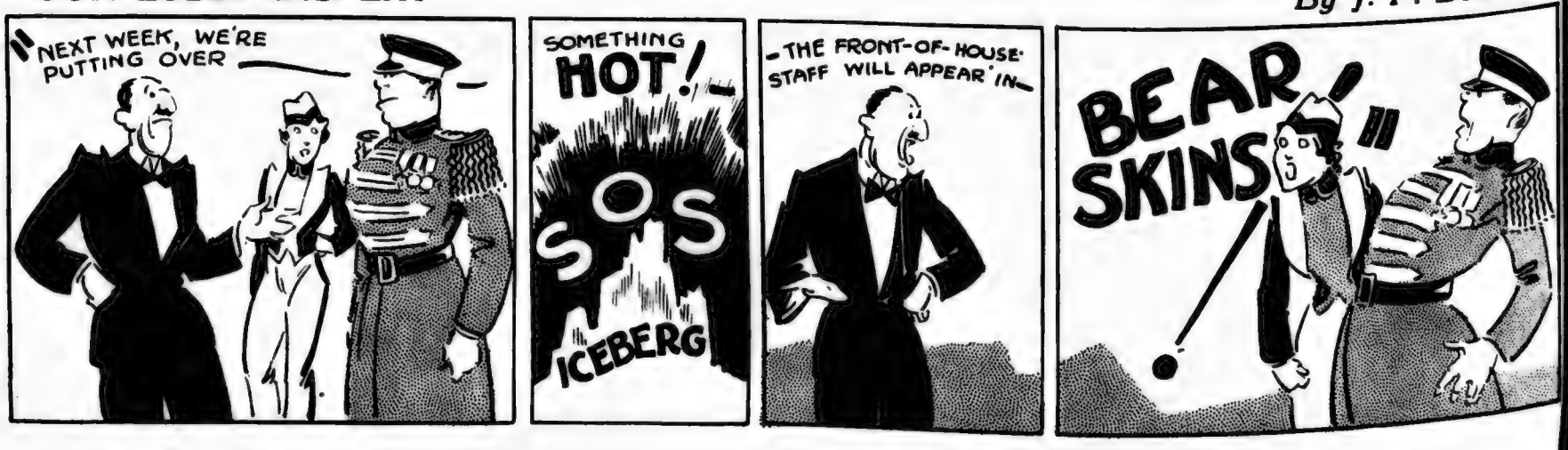
HANDLING ALBA FILMS PRODUCT

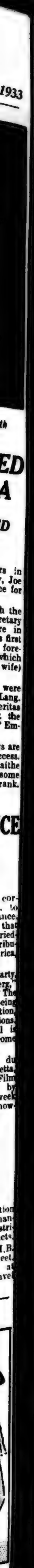
Following the severance of his connection with Zenifilms—in a perfectly friendly manner—L. M. Bonas is undertaking the distribution of Alba Film Production's products.

His new unit will be known as L.M.B. films, and will operate at 25, Denmark Street. His first Trade show was on Tuesday at the Polytechnic, where five one-reel travel scenic films were screened

OUR LOBBY DISPLAY

By J. P. DAVIS





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U.P 2

Evelyn Laye in PRINCESS CHARMING (G-B), which is now in production at Gainsborough studios

Sunday Shows for Charity

CONDITIONS OF OPENING AT BIRKENHEAD

Entire Proceeds to be Handed Over

THREE Birkenhead kinemas are to give Sunday performances on December 10 and 17, and the entire proceeds, with the exception of 5 per cent. which goes to the Cinematograph Fund, will go to the Liverpool Goodfellow Fund. They are the Plaza, Avenue and Empire kinemas, which will open from 7.30 p.m. to 10.30 p.m. Among the conditions was that no dancing or variety performance should be included and that synopsis of the film be submitted for approval.

The films will be loaned free of charge, and the services of the staff will be free, and the directors have agreed to lend the theatre. No person in connection with the whole of the performances will make any charge and every member of the staff will be given a day off.

Sunday Opening for Charity

Sunday performances are to be given on December 3, at the Empire, Hippodrome, Picture House, Princess's, and the Palace Theatres, Accrington.

The Chief Constable said they were now allowed two Sundays a year when pictures could be shown. One of these was given earlier in the year, and the whole proceeds were handed over to the Victoria Hospital. On the other occasion the proceeds were divided between several charities.

Newcastle Sunday Shows

Newcastle Watch Committee has given permission to the kinemas in the city to be opened for performances on the Sundays, December 3 and 17, from 7 p.m. till 10.30 p.m. The charities which will benefit from their performances will be the C.T.B.F. and the Newcastle Police-Aided Association.

FILM INSTITUTE IN YORKS.

BRANCHES TO BE FORMED

An executive committee to form branches of the British Film Institute in town and country districts in Yorkshire was appointed at a meeting at Yorks last week of the Organising Council for Yorkshire on the Film in National Life. The Archbishop of York (Dr. Temple) presided.

Branches, it was explained, would arrange for special film shows and help schools and organisations who wanted to show films, while the Regional Council for Yorkshire would direct policy and endeavour to secure close co-operation between the Kinematograph Industry and the interests of the general public.

It was decided to ask Sir Percy Jackson (chairman of the West Riding Education Committee), Professor T. H. Searle, University College, Hull (who are both members of the Commission on Educational and Cultural Films) and Stanley Price, of Leeds (secretary of the Yorkshire Council for Further Education) to put before a meeting of the British Film Institute in London on Friday, November 24, the Yorkshire representatives' views of the functions and activities of the British Film Institute in Yorkshire.

BRISTOL KINEMAS FOR CHARITY

Collections will be taken during the next couple of weeks in all Bristol kinemas in aid of the fund which is being raised by the Lord Mayor for the provision of Christmas fare for the poor children of the city. The kinemas' help has resulted in some hundreds of pounds being raised each year for the benefit of the fund. This help has been given ever since the fund came into existence some years ago.

PALACE, BILSTON, BIRTHDAY

To commemorate the twelfth anniversary of the opening of the Palace Theatre, Bilston, Coun. T. R. Wood, J.P., Deputy Mayor, entertained the members of the Council and other officials, including the Mayor and Mayoress of Wolverhampton, to a special entertainment at the hall on Friday evening.

Coun. H. Minney, managing director, lent Clay Cross Hippodrome for two evenings' dramatic performances for the local nursing association.

STRIKE AT TWO DUBLIN KINEMAS

DIRECTORS REFUSE TO RECOGNISE UNIONS

A SERIOUS position has arisen on the exhibiting side in Dublin and the members of the staffs of the Grand Central and Mary Street kinemas, about twenty-six in all have come out on strike. They are members of the Irish Transport and General Workers' Union and the directors of the hall, following the dismissal of two employees, refused to meet and discuss the matter with the Union.

The directors have informed the Union and also the Dublin Trades Council that in view of the trouble with the Union some years ago the board of directors had decided that the company would only engage non-union labour and that every person employed was informed of this when engaged. Despite this, the directors add that a short time ago some of their employees became members of the trade union without consulting their employers.

The directors state that they will not recognise any trade union, and although the strike is in progress and the union are picketing the halls, the respective managements are carrying on with skeleton staffs.

Ben Field and Mary Clare in SAY IT WITH FLOWERS, which has just been completed by John Baxter at Twickenham

NORWEGIAN CONGRESS

Of Municipal Kinema Managements

A congress has recently been held in the Continental Hotel, Oslo, of representatives of the municipalities which own kinemas in Norway.

Norway, more than any other European country outside Russia, has adopted the kinema as a public enterprise, and at the recent congress it was estimated that the delegates present represented three-quarters of the whole of the Norwegian kinema patronage.

Among the subjects discussed was the dispute between Nordisk and Western Electric, regarding noiseless recording. (Nordisk claims patent rights for Denmark, Sweden and Norway for this method.)

Other matters deliberated upon were the possibility of increasing the production of Norwegian-made pictures, either by reducing entertainment tax upon native-made pictures or by a system of import permits.

On the question of performing rights, the opinion was expressed that the question of rights should be a matter for producers and renters.

Other matters discussed were finance, censorship and publicity.

FREE STATE THREAT TO RENTERS

Supply of Films May be Stopped on Saturday

TRANSPORT UNION TO CALL OUT WORKERS FAILING WAGE INCREASE

THE Free State labour troubles, as far as the Trade is concerned, are far from over. It is true that they have been settled in connection with the exhibiting side of the business, but they have now spread to the renters, to whom an ultimatum has been presented which will expire on Saturday next.

If a settlement is not arrived at by then, the distributing staffs of renting offices in Dublin will be called out by the Irish Transport and General Workers' Union, and it will be practically impossible for renters to distribute their films, for the union is in a strong position. All transport workers of every description will refuse to handle the films, and it is quite possible that even the kinema employees, when the films are delivered by renters themselves at the various houses, will, as members of the kinema branch of the union, refuse to touch them.

The efforts of the Free State Ministry of Industry to avert a strike have so far proved futile, and with but about two dissensions, the ballot has been in favour of a strike failing wages increases, etc.

The position has been reported by the Irish Advisory Committee of the K.R.S. to the General Council of the K.R.S. in London, and both bodies are watching the matter very closely. In all probability the ultimatum will be forwarded to London, and following the General Council's advice, a meeting will be, it is understood, held in Dublin about Wednesday to discuss matters and formulate a reply to the union's demands.

Ulster Elections

A well-known Northern exhibitor, James U. Finney, who owns the Picture House, Banbridge, as well as being interested in other houses, is standing in West Down opposing a Government nominee, whilst Councillor Tom Cole, who at one time was a director of the Picture House, Royal Avenue, Belfast, is impressing the electors in Pottinger Division with his great eloquence and forceful arguments.

In St. Annes, Major J. H. M'Cormick, who urged the Government to reduce the entertainment tax, and J. Devlin, in Central Division, another good friend of the Trade, are also fighting to retain their seats.

Paramount Trade Shows

After a long interval, Trade shows are coming into favour once more in Belfast, and, on behalf of Paramount, Harry M'Mullan is to hold a series of shows. Paramount have had record bookings with "Sign of the Cross" in Northern Ireland generally, and every provincial house seems to be keen on having it. In each case it is breaking records.

Licence Restored

There has been a lively controversy at Galway over the Council's recent decision to revoke the licence for the Empire Cinema. The matter has been considered again, and with only three dissentients it has been decided to grant the licence once.

The chairman and others stated that, speaking from years of experience, the house was quite safe from all points of view. Messrs. Kelly and Connolly, however, in addition to voting against the licence being granted, have, as a protest, resigned from the Cinema Committee. The Council have also given Walter McNally twelve months to carry out his plans for building a new kinema, for which his plans have been passed some time ago.

Censor in Trouble

The Free State Censor is in trouble once more with his critics, who want to know why he passed "Topaze" for screening in the Free State, and they allege "that it is one of the most immoral films that have appeared in the Free State for several years."

Congratulations

Congratulations to Mr. and Mrs. Humphrey Barron, of Strathmore, Somerton Road, Belfast, on celebrating the diamond jubilee of their wedding. Mr. Barron is well known in Ulster kinema circles and was one of the pioneers of the Industry in Ireland. He and his sons Jimmy (who is an ex-Alderman of Belfast and an ex-international footballer), Bob Humphrey and Fred has been long connected with the Picture House, Royal Avenue, Belfast, and other houses. Among the telegrams of congratulation was one from the King.

Free Tickets for Unemployed

Derry kinema owners are being kind to the unemployed and are giving away to them some free tickets each week. The local unemployed organisation has found that the privilege is being abused and has asked that the tickets be distributed through them to genuine unemployed.

Generous Hospitality

Charlie O'Dowda and the staff of the Picture House, Royal Avenue, are once again showing their generosity. They have had a party of ex-soldiers who were wounded in the war and are still in local hospitals as their guests at the show and afterwards entertained them to tea.

A Novel Idea

Colonel Victor Haddick, the Irish film producer, has found that he has not been as successful as he would like in the making of his latest film, "Birds of Passage," so he has combined it with a variety show, and at the try-out in St. Columb's Hall, Derry, the experiment of part film with variety on the stage during its screening was tried with great success.

A Great Loss

The death has occurred of J. Leicester Jackson, the owner of the Garden Cinema, Warrenpoint, a popular member of the Trade. Deep sympathy is being expressed with his wife and daughter in their bereavement.

Sent for Trial

Arthur Jacobs, with an address at Manor Road, Whitegate Drive, Blackpool, was, in the Dublin District Court, committed for trial charged with trying to obtain money by false pretences by promising people posts as managers of kinemas he alleged he was purchasing in various parts of Ireland.

TWO NEW KINEMAS

FOR DUBLIN AND NEWRY

Will Dublin in the near future have an addition to its already long list of houses? So good is business in the centre of the city that the plan at the moment is either to build a new super kinema in the centre of the city or to convert a well-known variety house into a regular kinema. More will be heard of the matter in the near future.

J. U. Finney and Derek Finney have now opened their new house for Newry known as the Savoy, and Tom O'Hare has been appointed manager. The building, which has been specially built for sound, is lavishly equipped and decorated and has had B.T.-H. installed.

TAX PROSECUTION

EXHIBITOR FINED

At Newcastle (County Down) Petty Sessions, Robert Cusack, of the Picture House, Newcastle, was prosecuted by the Ministry of Finance for contravening the entertainment tax regulations.

It was stated that certain half-tickets held by defendant did not correspond with those retained by people who paid for admission and that when a test was made of 11 half-tickets secured from members of the audience, in eight cases the defendant could not produce the corresponding halves, whilst in the office two half-tickets were found bearing the same number.

The Bench decided to convict, and it was stated that this was the second occasion that defendant had been convicted. The Bench decided to inflict a fine of £12 10s. as before, with a strong recommendation for a reduction.

G.P.O. AND FILM ACTIVITIES

A Letter of Protest to B.O.T.

WITH reference to the resolution of the Film Producers' Group of the F.B.I., quoted in these columns last week, a further letter was sent to the Board of Trade on Thursday last, setting out a number of points amplifying the resolution.

Summarised, this letter runs:—

"The British Film Production Industry feels strongly that it is grossly unfair for a Government department, which incidentally would appear to have no connection whatever with the film Industry, to carry on an organisation in competition with an Industry in which large amounts of private capital are invested.

"It is admitted that if confined to the limited field of film publicity for the General Post Office, these activities might not be considered to be unreasonable, but grave exception is taken to the extension of such activities by a Government department in undertaking the production and distribution of films on behalf of other Government departments and public and semi-public bodies since the latter could easily include municipal councils. Electricity undertakings, port authorities, transport organisations and educational bodies, as well as numerous other semi-public organisations who may have reason to use films for publicity purposes.

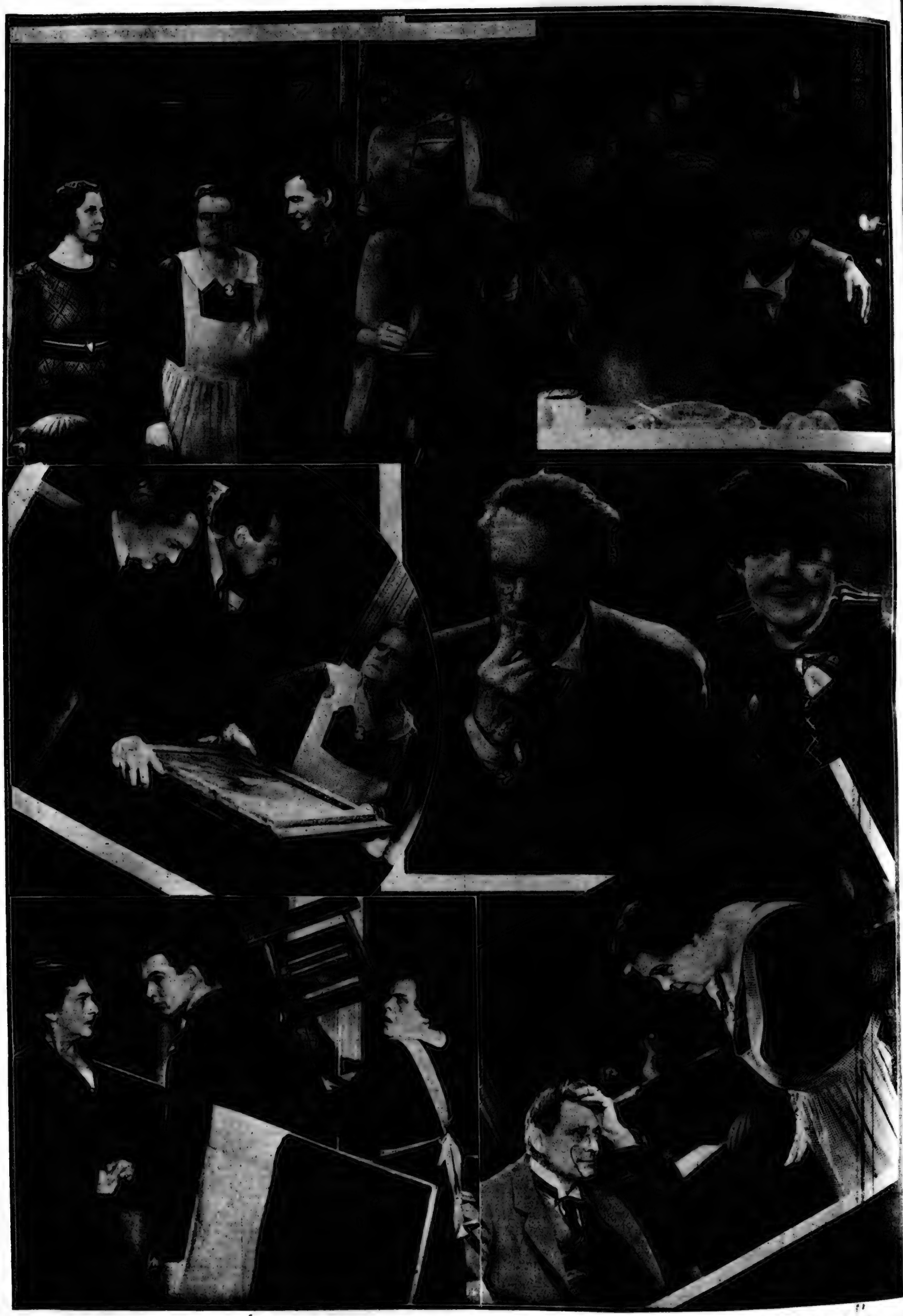
"The Trade is well equipped to deal with the making and distribution of such films.

"The protest is not directed against the refusal of the Postmaster-General to hand over to the British Film Institute the film library of the recently disbanded E.M.B., but if the P.M.G. continues to develop the film activities of his department it will inevitably frustrate the work of the Institute, which was established with the full knowledge of H.M. Government for the purpose of bringing about closer relationship between educational, cultural and public opinion on the one hand and the film Industry on the other."

After mentioning the unfair competition of a Government department with an established trade, the letter makes pertinent reference to the financing of Government produced films, and particularly to the recent announcement that the department is sending a film unit to Ceylon.

In conclusion, it is suggested that the action of H.M. Government in setting up a film production and distribution unit under the control of a Government department and serviced by public servants, "is scarcely consonant with a desire to afford all possible assistance for the development of a growing British Industry."

"CHRISTOPHER BEAN"



Marie Dressler and Lionel Barrymore are co-starred in CHRISTOPHER BEAN, based on the famous play, "The Late Christopher Bean," which is still running at the St. James' Theatre. The story of the film, which is being Trade shown on Monday evening, is said cleverly to mingle comedy, heart interest and gripping drama. Jean Hersholt, H. B. Warner and Helen Mack are also in the cast

New Stars in Universal Productions

"INVISIBLE MAN" AND "ONLY YESTERDAY" TRADE SHOWS

THE Trade shows of "The Invisible Man" and "Only Yesterday," which S. F. Ditcham describes as two of the greatest pictures ever presented by Carl Laemmle, have been arranged.

Both productions will be shown at the Phœnix Theatre, at 8.45 p.m., the former to-morrow (Thursday), November 30, and the latter on the following Thursday, December 7.

Reports from America support Mr. Ditcham's statement that "The Invisible Man" and "Only Yesterday" are outstanding screen fare. Both are playing in New York to high-pressure premiere business. "The Invisible Man" being at the Roxy Theatre, and "Only Yesterday" at the Radio City Music Hall.

"If the unanimous opinion of the national Press of America is anything to go by, then each of these pictures introduces a powerful new star personality," stated Mr. Ditcham yesterday. "Claude Rains, in the most difficult rôle ever assigned to an actor—that of an invisible man—has become famous in a night. So, too, has Margaret Sullavan, the overnight sensation of 'Only Yesterday,' who is being compared by almost every critic who has seen the film as a box-office rival to Katharine Hepburn, Garbo and Ann Harding.

"Only Yesterday"

"It is significant that with 'Only Yesterday' Universal has broken into the exclusive new Radio City Music Hall, which has the pick of the biggest box-office films made.

"I am almost at a loss for words to describe 'The Invisible Man.' Nothing like it has ever been seen before on stage or screen. Even H. G. Wells' famous novel from which it was adapted can only give an idea of the amazing things that happen in the picture.

"Most remarkable of all, perhaps, is that the great problem of having an invisible leading man has most skilfully been overcome through the combined efforts of R. C. Sherriff, who adapted it; Carl Laemmle, Jun., the producer; James Whale, the director; and Arthur Edeson, the cameraman.

"In some scenes the invisible man cloaks his invisibility with clothes, gloves, bandages over his invisible head. and goggles over his eyes.

S. F. DITCHAM

"In other scenes, he is himself—an invisible man. Just how the invisible man is presented must be left until the film is seen. I can safely say, however, that few actors have made an impression in their screen rôles like that made by Claude Rains, the invisible man.

Plenty of Comedy

"While the picture is the limit in uncanny screen thrills, it also has a great deal of honest comedy through the weird peregrinations of the star. Villagers in an inn suddenly see their beer disappearing in front of their eyes . . . the till at a bank is lifted out and the money scattered to the winds . . . a bicycle is seen careering down an English village street pedalled by—an invisible man!

"There are incidents which hold the watcher spell-bound, such as when the invisible man walks in the snow, only footprints appearing visible to indicate his progress. In another scene he picks up a cigarette box, opens it, extracts a cigarette, lights it and enjoys a smoke. You see the cigarette, but of the man. . . . ?

English Cast

"Universal have been most careful to preserve the English atmosphere, and 90 per cent. of the cast is English, including Una O'Connor, Forrester Harvey, Dudley Digges, Merle Tottenham, Holmes Herbert, E. E. Clive, Harry Stubbs, and others. Gloria Stuart and William Harrigan are the only two in the cast who are not English.

93 Stars!

"Regarding 'Only Yesterday,' Universal faced the biggest casting and production problem that has yet confronted a studio. John M. Stahl had to direct no fewer than 93 stars and feature players, and a cast of 5,000, a task which few directors would have accomplished successfully.

"That his work is a success there is no doubt. Everyone hails the picture as one of the most brilliant box-office pictures in the Industry's long history, and special emphasis has been made that each one of the 93 speaking rôles has been cast to perfection. It is a tremendous success in New York, and I am looking forward to it making the hit of the year in this country."

M-G-M's POWERFUL LINE-UP FOR 1934

S. ECKMAN

THERE is no doubt concerning the fruition of all the promises made concerning the Metro-Goldwyn-Mayer programme for 1934, since practically 70 per cent. of the year's schedule is either completed or in the hands of the studio executives. Below are particulars of the four groups of pictures which will constitute M-G-M's line-up for 1934. These pictures will be released between February and the end of the year.

The earlier releases can be skimmed over swiftly—the pictures are too well known to need further introduction:—

"Ring Up the Curtain" (released February 26), "Night Flight" (March 5), "Beauty!" (March 12), "Turn Back the Clock" (March 26), and "Solitaire Man" (April 9) are already known. "Stage Mother" (March 19) has got some marvellous notices from the American Press; Alice Brady, Franchot Tone, Maureen O'Sullivan and Phillips Holmes are the big four in this tense and human drama. "Christopher Bean" (released April 2) is the screen version of the immensely popular stage success in which Marie Dressler and Lionel Barrymore make a grand co-starring team in this picture. It will be Trade shown next Monday.

"The Prizefighter and the Lady" (April 16) has big box-office interwoven into its title. Then there is the cast—Max Baer, Myrna Loy, Primo Carnera, Walter Huston, Jack Dempsey and Otto Kruger. W. S. Van Dyke directed. "Blonde Bombshell" (April 23), the Jean Harlow-Lee Tracy vehicle, has been hailed by the Trade and Press as a masterpiece of burlesque. Sound City is providing an excellent British picture in "Colonel Blood" (April 30), featuring Frank Cellier, Allan Jeayes and Anne Grey.

W. S. Van Dyke's name is again prominent in "Eskimo" (May 7). Report runs that the frozen North drama gripped the audience from opening shots, and built steadily in mounting thrills that evoked applause and gasps until the smashing fade-out. The authenticity and performances of the native cast are the highlights of an amazingly realistic adventure-epic.

Stage and Radio Stars

With Joan Crawford and Clark Gable headlined, "Dancing Lady" (May 14) towers to new heights in screen musical entertainment. The picture abounds with spectacle and throbs with romance. Joan plays the part of the burlesque chorine and Gable is the hard-boiled dance director. The cast reads like an all-star screen, stage and radio aggregation—Fred Astaire, Franchot Tone, Winnie Lightner, Robert Benchley, Ted Healy, Gloria Foy, Arthur Jarrett, May Robson, Florine McKinney, Grant Mitchell and Maynard Holmes. Robert Z. Leonard directed.

To complete the marvellous line-up of the Show World group comes "The Cat and the Fiddle" (May 21)—Ramon Novarro and Jeanette MacDonald.

Then comes the Transcontinental Group.

Music and Spectacle

Marion Davies heads an all-star cast in "Going Hollywood" (May 28). In this Hollywood musical extravaganza Bing Crosby sings two song numbers with Miss Davies, "Our Big Love Scene" and "We'll Make Hay While the Sun Shines." Fifi D'Orsay, Stuart Erwin, Patsy Kelly, Thelma Todd, Ned Sparks and the Three Radio Rogues are supported by Mme. Albertina Rasch's famous ballet girls in spectacular numbers.

"Meet the Baron" (June 4) is said to be grand comedy stuff. Its fun is of the crazy, irresponsible type that never fails to please. Besides Jack Pearl, "Schnozzle" Durante, Ted Healy, Zazu Pitts and Edna May Oliver appear. A big cast also heralds in "Day of Reckoning" (June 11), an emotional drama of romance, intrigue, treachery and retribution, with Richard Dix, Madge Evans, Una Merkel and Stuart Erwin.

"Song of the Plough" (released June 18), which is being Trade shown this week, is another British picture, from Sound City—a simple and delightfully picturesque story of country life, with Stewart Rome, Rosalind Fuller and Allan Jeayes.

World Famous Stars in Drama, Comedy and Spectacle

PICTURES WITH OUTSTANDING BOX OFFICE APPEAL

Four Groups of Releases

Adapted from the famous American stage success comes "The Vinegar Tree" (June 25), starring Lionel Barrymore and Alice Brady. There is much to expect in "Malibu," the beautiful nature story by Vance Hoyt, famous naturalist, which is being filmed with deer, mountain lions, bears and other native Sierran wild life in the Sierra mountains. Jean Parker, David Landau and Russell Hardie lead the cast. Released July 2.

"Comin' Round the Mountain" (July 9) is a picture that is going to arouse a lot of interest, for it features a new comedy team in May Robson and Polly Moran. The new Robert Montgomery picture, "Transcontinental Bus" (July 16), has Madge Evans and Nat Pendleton in the supporting cast. "The Comeback" (July 23), a satirical story of modern life, features Otto Kruger, Ben Lyon and Una Merkel.

Period Role for Marion Davies

Another Marion Davies production, "Operator 13" (July 30), a Civil War story of love and adventure. While on August 13 "The Show-off" presents the story of a big bluff and its sequel. John and Lionel Barrymore and Diana Wynyard appear in "The Paradine Case" (August 6), the screen version of Robert Hitchens' successful novel. The scene of the tragedy and its expiation is set in this country, and such spots as Bow Street, Old Bailey and Holloway Gaol are reproduced in the picture. The Transcontinental Group finishes with yet another mystery drama called "Mystery of the Dead Police" (August 20), with Robert Montgomery starring opposite Elizabeth Allan in a story by Phillip MacDonald, one of the famous Crime Club Series.

Starting at the end of August, the Hollywood Thirteen Group included four super-productions made under Irving Thalberg's personal supervision. First of these is an announcement, the power of which can be quite simply conveyed by giving its title, its author, and its producer. "The Vortex" (August 27), by Noel Coward, is being supervised by Irving Thalberg, with Alice Brady heading the cast.

Garbo's Next Picture

Next comes the incomparable Garbo (after so long an absence) in "Queen Christina" (September 3), the great historical romance in which Garbo is again united with her most famous screen lover, John Gilbert. Rouben Mamoulian is directing.

"Hollywood Party" (September 10), which follows, is also well known by now. The cast of this great musical, comprising, so far, Marie Dressler, Joan Crawford, Jean Harlow, "Schnozzle" Durante, Laurel and Hardy, Lupe Velez, Jack Pearl, Charles Butterworth, Eddie Quillan, Jean Hersholt Polly Moran, The Albertina Rasch Girls and Mickey Mouse.

The second of Irving Thalberg's productions will be a Norma Shearer vehicle, "Rip Tide" (September 17), an original story—a modern one of the type of "Divorcee" and "Strangers May Kiss," in which Herbert Marshall and Robert Montgomery co-star with Norma Shearer.

Mexican Romance

Howard Hawks is doing "Viva Villa" (September 24), an adventure romance of the life and loves of the great Mexican bandit, in which Wallace Beery will portray the title-rôle. "Laughing Boy" (October 1) is another Ramon Novarro vehicle, with Lupe Velez in the leading feminine rôle. It is being made in the colourful villages of the primitive tribe of the Navajo Indian reservation in Arizona by W. S. Van Dyke.

The long-awaited sequel to the successful "Tarzan, the Ape Man" (October 8) again presents Johnny Weissmuller, Maureen O'Sullivan and Neil Hamilton in their original parts. Laurel and Hardy have completed their new full-length picture, "Sons of the Desert" (October 15), which, according to advices from the Hal Roach studios, promises to be the most hilarious comedy these great comics have ever made.

Much discussion and interest has been caused in the Trade by the announcement that Maurice Chevalier is to make a picture for M-G-M, "The Merry Widow" (October 22), which will be supervised by Irving Thalberg. "Five Days" (October 29) is a production to be directed by Harry Pollard.

Shearer as Marie Antoinette

Yet another Irving Thalberg production! Norma Shearer in "Marie Antoinette: An Average Woman" (November 5) is seen against the vivid background of the French Revolution. She will portray the woman who, frivoling away her youth, found dignity and greatness when confronted with the dreadful tragedy that overtook her and her family.

Marie Dressler and Jean Harlow, who vied evenly for the honours of "Dinner at Eight," are at last co-starred in a picture which will also be directed by George Lukor. "Living in a Big Way" (November 12) is the title, and no doubt exhibitors will after its presentation. "Good Earth" (November 19) will be directed by George Hill: the location is China.

"Good Earth" completes this impressive line-up of thirteen pictures, and leaves us in mid-November. The last group for the years is at yet untitled, and comprises five dates, three of which will be filled by productions selected from six pictures listed below.

The Last Quarter

The new group starts with a production, "High School" (November 26), and its producer is Hunt Stromberg. Then the next three dates are to be selected from:—

1.—"Two Thieves." A Clark Gable-Robert Montgomery co-starring vehicle set in the same period as "Ben Hur," and is a dramatic story of a biblical nature, which is certainly a most interesting departure from the parts usually taken by these young stars. 2.—"What Every Woman Knows." There are three important things about this newly acquired vehicle. Firstly, it is to be one of the super-productions under Irving Thalberg's personal supervision. Secondly, it is to star Helen Hayes. Thirdly, it is to be a screen version of one of the best-known plays in the world by Sir James Barrie. 3.—"No Nice Girls Swear," which is the very intriguing title of the next Jean Harlow vehicle.

4.—"A Wicked Woman" is another vehicle prepared for Helen Hayes, with Harry Rapf directing. 5.—"Soviet," in which Wallace Beery and Clark Gable will co-star, is a picture laid in present-day Russia. 6.—"Mrs. Van Kleek," the Elinor Mordaunt novel, was chosen for Marie Dressler. It is a colourful story of the South Seas, which W. S. Van Dyke will direct in Tahiti.

Last of the group comes "Jungle Red Man." Unknown land is going to be explored with a camera for this picture—the Tariano Indian country in southern Brazil. Harry Rapf will produce from a continuity prepared by John T. Neville, the co-adaptor of "Trader Horn." Forty passenger planes will be used to convey the company and their goods.

"GOLD DIGGERS" BREAKS RECORDS

Amazing Scenes at the Dominion Theatre

Austin Trevor as he appears in SECRET AGENT, which is being produced by B.I.P. at Elstree

Amazing scenes were witnessed outside the Dominion Theatre, Tottenham Court Road on Saturday evening on the final night of First National's "Gold Diggers of 1933," which was playing there for its second West End pre-release run.

So great was the crush of patrons anxious to witness the production that all doors had to be locked. Finally the crowd reached such enormous magnitude that special police had to be summoned to preserve order. Even so, the numbers reached such proportions that the doors were broken down and four attendants were hurt in the scrimmage. The attendants were taken to hospital for treatment.

"Gold Diggers of 1933" broke all established box-office records at the theatre, largely due to the efforts of A. H. Shapiro, the manager, who built up the picture with a most successful advertising and publicity campaign.

Over 8,000 paid admissions were registered on Saturday, demonstrating the exceptional box-office power of the production, which during the same week was also playing at the New Victoria, where it was also highly successful.

H[illegible]

IRENE DUNN AS "ANN VICKERS"

ANN VICKERS, the Radio film version of the Sinclair Lewis novel, is regarded as one of the important offerings of the year. Irene Dunn gives a memorable performance in the title role as a woman social worker who believes a career is all important, only to find that she is a woman first, and a social worker afterwards. The supporting cast includes Walter Huston, Conrad Nagel, Bruce Cabot, Edna May Oliver and Sam Hardy. ANN VICKERS will be Trade shown on Tuesday evening, December 5, at the Phœnix Theatre

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WALTER HUSTON

EDNA MAY OLIVER

BRUCE CABOT CONRAD NAGEL

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Walter HUSTON

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EDNA MAY OLIVER

Conrad Nagel • Bruce Cabot

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TORONTO ADDRESS
91 Wellington Street West

November 21st, 1933.

General Manager of
Publicity and Advertising,
Radio Pictures Ltd.
2,3,4 Oxen Street,
W.1.

Dear Sir,

Thank you very much for your letter of November 4th. ANN VICKERS was received with much applause by the English press. I am sending you one of the jackets with a few press notices on it which will give you some slight idea of the way in which it was received. **The novel has definitely been a best seller and the figures still continue to be satisfactory.** We confidently expect that it will reach 50,000 copies by next January the anniversary of its publication. The sales do not now fall very short of this figure. **The book has already gone into seven impressions.** I am enclosing a drawing of Sinclair Lewis and also copy of the showcard which was used very widely..

I hope that you will let me know when the film is coming on so that we may co-operate with you in making special displays of the book in London for its first appearance and again for its general release. **I think it might safely be said that it has been the most popular of his novels. It had the additional reclame of being the first book written after Sinclair Lewis had received the Nobel Prize for Literature and also the very moving subject of the book itself.**

Please let me know if there is anything else I can tell you, and how we may co-operate with you.

Yours truly, Ruth S. Atkinson

for Jonathan Cape Ltd.

TRADE SHOW: **By Invitation Only**

PHOENIX THEATRE

Tuesday, December 5, at 8-45 p.m.

Drama with a Punch in it!

Mannequin

By CHARLES BENNETT
AUTHOR OF "BLACKMAIL"

WITH
DIANA
BEAUMONT
AND
HAROLD
FRENCH

TRADE SHOW **PHOENIX THEATRE**

TUESDAY, DEC. 5, at 3 p.m.

PRODUCED BY
JULIUS HAGEN

DIRECTED BY
GEORGE A. COOPER

Radio PICTURES
RECORDED BY R.C.A. PHOTOPHONE SYSTEM

HATING WAR — FORCED BY A WOMAN'S TAUNTS TO FIGHT — THEN BATTLING AGAINST THE HELL OF MEMORY

RICHARD DIX

ELIZABETH ALLAN
RALPH BELLAMY

Radio PICTURES

TRADE SHOW:

PHOENIX THEATRE

WEDNESDAY, DECEMBER 6, at 8-45 p.m.

from "RITA'S"
FAMOUS NOVEL
"The Pointing Finger"
with
JOHN STUART
and
VIOLA KEATS
DIRECTED BY GEO. PEARSON
PRODUCED BY JULIUS HAGEN
TRADE SHOW
PHOENIX THEATRE
WED. DEC 6
AT 3 P.M.

B.I.P. BALL AT ALBERT HALL

Biggest Film Social Event of the Year

Attended by Thousands

PERHAPS it may be possible to cover in the Wembley Stadium next year, perhaps not, but if not, W. H. Lock and other organisers of the B.I.P. ball look like having a swelled headache planning next year's event. Certainly, judging by the success of this year's function, the Albert Hall will not be large enough to hold a quarter of the people who will be clamouring for admission next year.

From which you may gather that this year's show was a grand success. There were, so we were told, between five and six thousand present, but it looked more like ten thousand. The boxes were crammed; the floor was packed; the corridors were full, and so were the bars.

Seldom has there been such a tremendous gathering of Trade celebrities—all branches of the business were represented. Heaven and Arthur Dent alone know how many famous film stars, critics, executives and other celebrities were there. We seemed to run into them at every turn.

From eight till three, dancing, merrymaking and cabaret continued with unabated verve. There was a monster cabaret, a monster band, everything was done on a super scale. Undoubtedly, it was B.I.P.'s greatest effort to date.

There was John Maxwell, W. J. Gell, Fred Watts, Joe Grossman, Stanley Lupino, Lupino Lane, Judy Kelly, Leslie Fuller, John Stuart, and about a couple of thousand other well-known people around.

Bill Mooring, in the intervals of looking after the Press celebrities present, took a turn at announcing through the giant loud speakers, some of the names of the famous in attendance.

For a show as tremendous as this to go off without a hitch means that somebody put in a terrific amount of advance work, and whoever he, she or they were, they are to be congratulated on organising one of the finest three and sixpence-worths of entertainment ever offered.

MOVIETONE'S FIGHT SCOOP

PETERSEN-HARVEY CONTEST

Rights to film the Petersen-Harvey fight at the Albert Hall this (Thursday) evening have been secured by British Movietone News.

The fight is for the British Heavyweight title, and promises to be the most exciting contest held in Europe for many years.

The hundreds of thousands of boxing fans unable to go to the Albert Hall will be able to follow all the high lights of the fight on Movietone's screen record, which will be put out as a "special" a few hours after the finish.

The Movietone camera crews will be accommodated in a specially erected loggia box above the ring. A battery of sound cameras will record every angle of the fight, and slow-motion cameras will also be used. Special "fight lights" will be installed by Movietone.

The Movietone slow-motion camera, it will be remembered, was the medium that proved conclusively that Doyle was correctly disqualified for hitting low in his famous fight with Petersen. It put an end to all discussion and argument as to whether the Irishman did or did not foul the Welshman.

It was Movietone's slow-motion camera, too, that captured that wonderful double punch of Petersen's when he knocked out Reggie Meen at Wimbledon.

Pictures of Petersen and Harvey in training for their great fight were included in the Movietone issue of Monday. The fight pictures will be shown at the Movietone News Theatre from to-morrow (Friday) onwards.

"STRIKE IT RICH"

British Lion Comedy for the Empire

"Strike it Rich," the British Lion comedy with music, has been booked to the Empire Theatre, Leicester Square, and will be commencing its run there within the next few weeks.

George Gee is the star of this production and he is supported by a host of well-known artistes, including Gina Malo, Betty Astell, Davy Burnaby, Ernest Sefton and Hal Walters.

This is the second comedy featuring George Gee to be made by British Lion; the first one, "Cleaning Up," was also shown at the Empire and had a very successful run.

P.D.C.'s PROVINCIAL SHOWS

"Dance, Girl, Dance"

P.D.C., Ltd., announce that a special Trade show for the benefit of West of England exhibitors will be held at the Plaza Theatre, Exeter, on Sunday, December 10, at 3 p.m.

The two subjects scheduled for Trade show are "By Appointment Only," with Lew Cody, Sally O'Neil and Aileen Pringle, and "Dance, Girl, Dance," the spectacular musical production, with Evalyn Knapp, Alan Dinehart, Ada May, Edward Nugent, and Gloria Shea.

BIRMINGHAM'S FIVE SHOWS

Milton Jones, manager of P.D.C.'s Birmingham branch, is holding a series of five Trade shows of new offerings at the Forum Theatre. He showed "By Appointment Only" on Tuesday last, "One Year Later" yesterday, and "Riot Squad" to-day. To-morrow (Friday) he will present Monte Blue and Barbara Kent in "Her Forgotten Past," to be followed, on December 5, with "Notorious, but Nice," starring Marian Marsh.

An inspection by the committee of R.E.F.'s, Ltd., of the trophy for their annual function which takes place on Dec. 3. Their set looks suggest that the "pot" has been disposed of. Standing: J. Gillick (Paramount), J. H. Haigh, R. E. Ratcliff (Picturedrome). Sitting: Phil Gils (Scala) and H. Goodman (Paramount), all of Liverpool

RENTERS, EXHIBITORS AND FRIENDS

LIVERPOOL ORGANISES ANNUAL SOCIAL

R.E.F., LTD., Liverpool, hold their annual general social on Sunday next, December 3.

The rule of the proceedings is "No speeches," though this must inevitably be broken to render possible the numerous presentations, all of them of a jocular description.

The Committee of Renters, Exhibitors and Friends, Ltd., anxious to preserve the original exclusive character of the organisation (which is a very select body), issues only a limited number of tickets for its fixtures, and these are sold only to applicants who are known and approved.

This discrimination applies even to the Press and its personnel. As a matter of fact, the *Kine. Weekly* is the only journal invited.

Kine. Weekly understands R.E.F., Ltd., intend to organise on popular lines a Trade dance and social to be held in January.

BIRMINGHAM BALL

A GREAT SUCCESS SOCIALLY AND FINANCIALLY

The Birmingham Kinema Ball, held at the Grand Hotel last week, was a brilliant success. Socially it was very enjoyable, as it brought together more than 300 members of the Trade, renters, exhibitors and staff workers making up one of the most representative gatherings of the year. Financially, there is every reason for gratification, in view of the prospect of a substantial profit in aid of the Birmingham and Midland Trade Benevolent Fund.

The committee workers, led by Bernard Cresswell (chairman), B. T. Davis (secretary) and W. L. Grice (treasurer), were warmly congratulated on the manner in which they catered for the enjoyment of the guests.

Among the local Trade leaders present were Coun. G. F. McDonald, Harry B. Lane, S. W. Clift, Oscar Deutsch, Lewin P. Samuel, and "Joe" Andrews (Walsall).

G.-B. NEWCASTLE DANCE

Employees from 14 Kinemas

A company numbering between 800 and 900, mostly kinema employees, gathered at the Oxford Galleries, Newcastle, for the fifth annual dance of the Gaumont-British "T" Circuit. The employees arrived at the dance from fourteen kinemas situated in various places on Tyneside, and they travelled to the dance in specially chartered omnibuses, after the kinemas had closed down for the night, and returned to their several centres in the buses at 3.30 a.m., when the dance finished.

Richard Waugh, the circuit manager, accompanied by Mrs. Waugh, greeted the guests, included among whom were W. G. Newman, area inspector, and W. H. Fisher, area sound engineer. Mr. Horsfall, the area superintendent, was on his way to the dance in his motor car when he was held up by fog outside Middlesbrough, and he had to telegraph his regrets at his inability to make the journey to Newcastle.

UNIVERSAL'S LIVERPOOL SOCIAL

Five hundred exhibitors and other members of the Merseyside film Trade are expected to attend the second annual staff dance of the Liverpool branch of Universal Pictures, Ltd., at the Rialto Ballroom, Liverpool, to-morrow, Friday, December 1. L. Blond, branch manager, is organiser and dancing will be from 8 p.m. to 2 a.m. Tickets are 3s. 6d. each, including refreshments.

Gaumont-British has established an agency in Egypt at Cairo, where their representative is Mr. Taylor. He will handle the territory for G.-B. and Gainsborough product.

The Regent, Holloway, whih seats 850 patrons, has been acquired by Ben Jay, the well-known London exhibitor, whose circuit, now comprising five kinemas, is controlled from 145, Wardour Street.

FOOTBALL LEAGUE TRIAL

Players' Disappointing Performances

SELECTORS' HARD TASK

A COUNTER-ATTRACTION in the form of a F.A. cup-tie at Watford, nearby, and a biting wind and shocking conditions obviously affected the crowd and players in the Paris trial game of the Kine. League on the ground of the British and Dominions Club at Boreham Wood last Saturday.

Had play not been relieved by the bright spots of G. Black (of B. and D.), at back, brought in at the last moment, and N. Henry (Kay) at right-half, a very dull afternoon would have been had, for on the whole the standard of play was poor, and certainly the selectors are faced with no easy task. Any idea of constructive football was not in the minds of either forward line, and to the defences go any honours that may be awarded. Daley (British Lion), usually an inside forward, showed that he was clever also on the wing, but the shooting of Watmore, Harris and Hall was atrocious.

At the interval the score was one goal all, Welsh scoring from a penalty for Colours, and Watmore for Whites. The two forward lines were then changed over, and after more scrappy play, Colours scored twice through Harris. Lynch (Kodak), playing at left back, was one other player to attract attention. He cleared cleanly, and placed the ball well down to his inside forwards.

Another feature of the game was the masterly control of the referee (Mr. B. Bates), of the Uxbridge Senior League, who acted in an honorary capacity.

The arrangements for the match and the reception afterwards were in the hands of the B. and D. club. They were most efficient, and the Management Committee co operated well to make the event socially outstanding. It is a pity that the game was a disappointment.

Further meetings of the Selection Committee are to be held before the team to be invited to travel to Paris can be known.

Rex Win Again

One game was played in the League. Rex visited Radio and notched their second victory.

They showed excellent form, though, in the first few minutes Nash scored for Radio. Rae immediately equalised, and the game then settled down to a fast and cleanly fought duel. Result:—Radio (Nash), 1; Rex (Rae 3, Twigg, Wiggins), 5.

Positions at the bottom of the League table are now:—

	P.	W.	L.	D.	Goals. F.	A.	Pts.
Kodak	8	2	5	1	13	30	5
Rex Publicity ...	8	2	6	0	15	46	4
Universal	6	1	4	1	10	17	3
Radio Pictures ...	7	0	7	0	8	52	0

Fixtures for this Saturday (the last before the first round of the *Kine. Weekly* Cup) are:—B.I.P. *v.* *Era* at Elstree; Labs. *v.* Rex at Elstree; Universal *v.* B. and D. at Wealdstone; and Kay *v.* Kodak at Canon's Park.

MIDNIGHT GALA FOR C.T.B.F.

STRONG TRADE COMMITTEE FORMED

There is abundant evidence that all sections of the Trade are determined that the midnight matinee to be held at the Empire Theatre in March, in aid of the Cinematograph Trade Benevolent Fund, shall be a sensational success.

The Executive Committee for the event is composed of Viscount Lee of Fareham, P.C.; Sir William Jury; Messrs. Mark Ostrer; C. M. Woolf; John Maxwell; Reginald Bromhead; A. J. Jarratt; S. Eckman, Jun.; J. C. Graham, and Jeffrey Bernerd, the latter being hon. secretary, with Castleton Knight as assistant hon. secretary, and E. W. P. Peall, hon. treasurer.

Already over thirty persons prominent in the Trade have accepted invitations to join the special organising committee. A Press committee is about to be formed. It is hoped shortly to publish further particulars of an event which promises to be the greatest combined effort the Industry has ever attempted.

Spencer Tracy and Loretta Young in MAN'S CASTLE, which Columbia will shortly Trade show.

KINEMAS SUNDAY FOOTBALL

ORPHEUM DEFEATS THE REGAL

THE match between the Regal, Marble Arch, and the Orpheum aroused great interest, as both teams held unbeaten records and were contenders for the "top-of-the-table" position. Also, these theatres are both A.B.C. houses—in fact, the only A.B.C. houses represented in the league.

The match was attended by a large number of supporters of both theatres, amongst the Orpheum supporters being the present manager, J. J. Deeny, and Mr. Dilley, his assistant manager; also S. Parsons, manager of the Commodore, Hammersmith, who formerly managed the Orpheum, and E. McQuaid, of the Capitol, Winchmore Hill, who was previously house manager at the Orpheum.

Both sides were so evenly matched and the play kept in midfield that it was difficult to imagine either side scoring. The play continued in this manner until about ten minutes before half-time, when J. Rawlings, the Orpheum centre half, broke through and sent in a fine ground shot which gave the goalie no chance to save.

Upon resumption, both teams attempted raids, but the defence of each side were in their element, and repeatedly made fine clearances. Owing to the speed of the first half, it was not surprising the teams slowed up about half way through the second half. Nevertheless, the players kept up a good standard of football and the play was still mostly in midfield. The Regal made attempts on the Orpheum goal, but the defenders conceded corner kicks which were all cleared.

By defeating the Empire, Leicester Square, W., by 10 goals to nil, the Broadway, New Cross, team has moved up to the fourth position in the League.

Results, Sunday, November 26

Broadway, New Cross, 10, v. Empire, Leicester Square, 0; Palladium 2, v. Gaumont, Streatham, 2; Orpheum 1, v. Regal, Marble Arch, 0; Kit-Cat 2, v. Wimbledon Palais 8.

League Positions to Date

	Pd.	W.	L.	D.	Goals. F.	A.	Pts.
Orpheum, Golders Green	7	6	0	1	21	3	13
Astoria, Finsbury Park	7	5	2	0	17	11	10
Regal, Marble Arch ...	6	4	1	1	20	6	9
Broadway, New Cross ...	7	4	3	0	26	9	8
Empire, Leicester Square	7	4	3	0	24	22	8
Astoria, Charing Cross ...	6	3	2	1	14	11	7
Wimbledon Palais	8	3	4	1	17	18	7
London Palladium	6	2	3	1	20	15	5
Gaumont, Streatham	7	1	5	1	11	32	3
Regal, Kingston	5	1	4	0	15	13	2
Kit-Cat	8	1	7	0	9	53	2

FOX PRODUCTION IN PARIS

PRESIDENT VISITS STUDIOS

Sidney Kent, the president of Fox, has completed his European tour of inspection. While in Paris he visited the studios at St. Maurice, where the production of the French unit of Fox is well on the way, under the supervision of Erich Pommer.

The first film of the French productions, "On a Vole un Homme," made by Les Productions Fox-Europa, is almost completed and will have its Paris première at about Christmas. This talkie, under the direction of Max Ophuls, features Lili Damita, who, for the first time for many years, returned to her home city to do a picture in French after she had made stage and screen fame on Broadway and in Hollywood.

The second film of this unit is also making good headway. Fritz Lang is adapting Ferenc Molnar's popular stage play, "Liliom," for a French film. Immediately after completing this film he will leave for Hollywood to begin work under his Fox contract under the direction of Erik Charell, the celebrated producer of "White Horse Inn."

Featured with Boyer in "Liliom" is Madeleine Ozeray, the lovely blonde, who just returned from Berlin, where she played the young Queen Victoria in the French version of Ludwig Berger's film operetta, "War of the Waltzes."

Early next year follows the third film of the Erich Pommer production, beginning with "Music in the Air," the Kern-Hammerstein operetta, adapted for French and English versions.

B.P. INSPECTS G.-B. HOME TALKIES

Lord Baden Powell visited the Dorland Hall Cine Exhibition on Tuesday evening for the express purpose of testing at first hand the merits of the new G.-B. Equipments 16 mm. "suitcase" talkie sets.

The Chief Scout will be met at the Regent Street entrance to the exhibition by a bodyguard of Scouts and conducted to the G.-B.E. miniature theatre on the ground floor.

It is well-known that Lord Baden Powell is in sympathy with the talking film as a medium of instruction and training. He will witness a special short programme of films arranged by G.-B.E.

The Leeds Watch Committee has approved the public presentation in Leeds of the film, "Damaged Lives" (Columbia), subject to the conformation with regulations forbidding the admission of children, etc.

It is due to commence an extended run at the Albert Hall, Leeds, on Boxing Day.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Cap'n Jericho .... (Paramount)—American.	70 min. (A)	Richard Arlen, Judith Allen, Gertrude W. Hoffman.	Waterfront romance, the old story embellished with popular side issues. Development a trifle ragged, but atmosphere and characterisation good.	Average two-feature programme offering. Unharmful to juveniles.
Dance, Girl, Dance .... (P.D.C.)—American.	74 min. (U)	Alan Dinehart, Evalyn Knapp, Edward Nugent.	Unpretentious backstage drama, a trifle transparent in story, but strong in heart interest and humour. Settings bright, music tuneful, and characterisation good.	Safe popular booking. Harmless for juveniles.
Jury of the Jungle .... (Columbia)—American.	66 min. (A)	Donald Cook, Peggy Shannon, Alan Dinehart.	Conventional sex melodrama with a tropical background, put over by the vigour and accuracy of the character drawing. Atmosphere convincing, thrills neatly timed and development brisk.	Rousing entertainment for the masses. Unsuitable for children.
King for a Night .... (Universal)—American.	75 min. (A)	Chester Morris, Helen Twelvetrees, Alice White.	Hard-hitting boxing drama, with a good story, and strong emotional appeal. Excellent characterisation, resourceful treatment, and good atmosphere.	Excellent general booking. Hardly suitable for children.
Man Of Sentiment, A .... (P.D.C.)—American.	70 min. (A)	Christian Rub, Marian Marsh, William Bakewell.	Sentimental drama, a modern fairy story, notable for a delightful performance by Christian Rub. Story ingenuous, but put over with a cunning regard for popular taste.	Acceptable programme booking for popular and industrial audiences. Safe for children.
*Mrs. Dane's Defence .... (Paramount)—British.	67 min. (A)	Joan Barry, Francis James, Basil Gill.	Old-fashioned social drama, adapted from Henry Arthur Jones' pre-war play. Action slow, acting weak, and treatment unimaginative.	Quota booking for unexacting patrons. Not suitable for children.
Prizefighter and the Lady, The (M-G-M)—American.	102 min. (A)	Max Baer, Myrna Loy.	Very good boxing story, excellently produced, with finely staged bout between Baer and Carnera as climax.	Excellent general booking. Hardly suitable for children.
Two in a Million .... (Columbia)—American.	68 min. (A)	Wallace Ford, Walter Connolly, Dorothy Tree.	Sentimental drama, of a novel and popular character. Story a trifle involved, but clear in its emotional message, and atmosphere, characterisation and treatment sound. Feminine appeal strong.	Good general booking, particularly for the masses. Unsuitable for children.

* A British Picture

REVIEWS FOR SHOWMEN

Two in a Million

Columbia. American (A). Directed by Albert Rogell. Featuring Wallace Ford, Walter Connolly and Dorothy Tree. 6,058 feet. Release date not fixed.

SENTIMENTAL drama, a story of life's queer ironies, in which a number of compact stories weave into a smooth and popular emotional design. The action invades an ordinary boarding house, and the entertainment is drawn from the varied guests whose private lives intertwine.

The tangle is approached with sure dexterity by the producer and the principal players, and out of it emerges a smooth succession of good situations in which comedy, pathos and romance are the principal ingredients. Good general booking, particularly strong in mass appeal.

Story.—The story concerns a number of boarders in an ordinary lodging house, the most prominent of whom are Mr. and Mrs. Lawton, a sentimental old couple waiting to celebrate their golden wedding; Kitty, a chorus girl, anxiously awaiting the return of Vic, her forgetful lover; and Baxter, a poet.

When Vic does come back he is accompanied by Edna, his new wife, a bleating blonde. Kitty is distraught, but refuses to inform him that he is responsible for her unhappy condition. She confides in the Lawtons, and they offer to take her to England and loan her their savings, a thousand dollars.

She at first refuses their aid, but later borrows the money to help Vic in a speculation, leaving an explanatory note. Mrs. Lawton fails to see the note, and, thinking the money stolen, dies from shock, while Mr. Lawton, refusing to be separated from her, takes poison. Vic, however, turns the money to good account, only to find that Edna has helped herself to the profits and has gone off with Baxter. Kitty then commiserates with him, and with the knowledge that he is the father of her child comes the realisation that it is she whom he really loves.

Acting.—Wallace Ford draws good type as the unthinking speculative Vic, Walter Connolly and Louise Carter give tender sentimental studies as the Lawtons, Mary Carlisle is adequate as Edna, Dorothy Tree appealing and sensitive as Kitty, and Walter Byron good as the poetical Baxter. Lucien Littlefield, Maude Eburne, Harry Holman and Fern Emmett contribute clever humorous supporting characterisations.

Production.—The complexities of the plot ultimately shape into a rather obvious pattern, but the colours are popular and approach every emotion. Although the central theme is a trifle harrowing, its melancholy, yet appealing, sentiment is effectively offset by crisp and humorous by-play.

The producer has preserved balance with commendable skill and widens the scope of the entertainment by allowing the feminine note to transcend all others. Every angle of the film is directed towards the gallery, and they converge at a point which gives the film a moving but happy climax.

Settings and Photography.—Although the action is primarily centred in a boarding house, the clever dovetailing of relevant exteriors preserves adequate movement. Lighting and photography are satisfactory.

Points of Appeal.—Novel story, powerful sentiment, dexterous and understanding treatment, good atmosphere, bright humour, and intriguing title.

Mrs. Dane's Defence

Paramount. British (A). Directed by A. V. Bramble. Featuring Joan Barry, Francis James and Basil Gill. 6,005 feet. Released May 7, 1934.

SOCIAL drama, a dated story of a woman's eager efforts to live down an unfortunate past, literally adapted from Henry Arthur Jones' pre-war play. The central idea is good theatre, and a few holding emotional situations visit the development, but the treatment in the main is unimaginative, the picture being weighed down by a preponderance of rhetorical dialogue, and the acting stilted.

The title and cast, however, have possible box-office value, and herein lies the film's principal recommendations as a quota offering.

Story.—Mrs. Dane, fighting to conceal her notorious past, falls in love with Lionel, adopted son of Sir Daniel Carteret, a judge. When scandalmongers get to work she lies to hold Lionel, but cannot escape calumny, and finally breaks down under the cold cross-examination of Sir Daniel, who is quietly hostile, and confesses to the truth of certain rumours. Lionel, however, remains loyal to her, and Sir Daniel, suddenly reminded of an episode in his own youth, finally agrees to let sleeping dogs lie and consents to their marriage.

Acting.—Joan Barry proves unequal to the emotional demands of the title-rôle and fails to suggest adequately the psychology of the character. Basil Gill, too, cannot forget his Shakespearean training as Sir Daniel; in fact, staginess is not only confined to the leads, for all are stilted.

Production.—The construction of the play and the sentiments it expresses are out of tune with the times, the age of the drama being accentuated by the rhetorical, argumentative dialogue.

There is no action, the story is spoken, not acted, and the talk becomes exasperatingly tedious long before the proceedings come to an obvious close. A glimmer of genuine drama and emotion is admittedly observed occasionally, but not enough to hold the interest or contribute to sound popular entertainment.

Settings and Photography.—Owing to the pressure of dialogue, the action is confined to a few commonplace interiors. Lighting and photography are fairly good.

Points of Appeal.—Title, cast, and quota angles.

Dance, Girl, Dance!

P.D.C. American (U). Directed by Frank Strayer. Featuring Alan Dinehart, Evalyn Knapp and Edward Nugent. 6,617 feet. Released June 18, 1934.

ATTRACTIVE backstage drama, a trifle transparent in its story, but nevertheless pleasantly entertaining in its wide embellishments. The atmosphere is good, the sentiment, centred around a baby, is cunningly attuned to feminine tastes, the dialogue is breezy, and there are one or two tuneful song numbers. The picture is rounded off by a sound cast and scintillating settings, and has all the promise of a popular success.

Story.—Sally leaves her conceited husband, Joe, whom she partners in a third-rate vaudeville act, when he starts taking an interest in another girl, and with the help of Lou Kenton, a friendly agent, gets a job in a night-club chorus. Wade Ballantine, the manager, falls genuinely in love with her, and shows admirable discretion when the coming of a child interferes with her duties. On her return she rises to fame as a singer, but later renounces everything to go back to the repentant Joe, for the sake of their child.

Acting.—Evalyn Knapp gives a convincing, tender portrayal as Sally, and Edward Nugent is fairly good as the weak, conceited Joe, but it is Alan Dinehart, exceedingly good as Wade, George Grandee in a comedy rôle, and Mae Busch who hold the picture together.

Production.—No subtlety enters into the treatment of this picture, it is pieced carefully together with an eye to the masses, the mother love element shaping the design. The by-plots also carry heart interest as well as humour, and the action is set against bright backgrounds to the accompaniment of effective dance ensembles and pleasing melodies. All tastes are catered for, and a strong and competent cast see that the goods are attractively delivered.

Settings and Photography.—The rise of the heroine is clearly suggested by convincing detail, cabaret scenes have rhythm and melody, and lighting and photography are satisfactory.

Points of Appeal.—Popular, intriguing subject, genuine sentiment, good team work, attractive presentation, and good characterisation and direction.

Jury of the Jungle

Columbia. American (A). Directed by Roy W. Neill. Featuring Donald Cook, Peggy Shannon and Alan Dinehart. 5,930 feet. Release date not fixed.

A CONVENTIONAL sex melodrama with a tropical background, given a new lease of vigorous life through the particularly strong and convincing characterisation and realistic and colourful jungle settings. Every stage of the development is obvious, but it is so cunningly wrapped up in exciting by-play and thrills, that it holds the interest intent and provides rousing, hard-boiled entertainment for the masses.

Story.—Joan, member of an expedition, is forced to stay at a white colony in the South American jungle owing to her brother having contracted fever. The colony is inhabited by a mixed assembly of cut-throats and fugitives, and is ruled by Taggart, the wickedest of them all, who appoints himself judge.

He and Frenchy, a murderer, covet Joan, but she has two firm friends in Parrish, a kindly drunken old doctor, and Allen, an ex-marine. Taggart gets rid of Frenchy, and then attempts to frame Allen on a charge of theft.

Knowing that the penalty is the crocodile pool, Parrish assumes the blame, and nobly goes to his death. Following this, Allen, now in love with Joan, fights it out with Taggart, whose villainy had meanwhile been revealed by his discarded mistress, brings about his timely end, and escapes to civilisation with Joan.

Acting.—Peggy Shannon plays her part well as Joan, Donald Cook displays likeable virility and strength of character as Allen, Alan Dinehart makes a cool sinister Taggart, and Dudley Digges is excellent as Parrish, while all the supporting characters are skilfully etched.

Production.—This may be hokum, but it is strong, popular hokum, put over with a thoroughness and a seriousness which make for certain success. The story is set in a convincing atmosphere, the backgrounds of which are filled in with exciting spectacle, and is interpreted by a cast every member of which knows his or her job and executes it with conviction.

The jungle thrills are excellent, and the fights are handled with smashing realism. With the exception of definite family audiences, this is decidedly the stuff to give them.

Settings and Photography.—The detail is accurate, the development smooth, and the camerawork excellent.

Points of Appeal.—Virile subject, strong sex issue, flawless characterisation, deft treatment, and good atmosphere.

Her Forgotten Past

P.D.C. American (A). Directed by Wesley Ford. Featuring Monte Blue, Barbara Kent and Henry B. Walthall. 5,860 feet. Release date not fixed.

POLITICAL crime drama, a transparent piece of fiction which is very stagey in its opening sequences, but succeeds in gathering interest and arresting drama as the story develops. The quality of the production is satisfactory, and the acting of the majority of players is of sufficient strength to turn the complexities of the plot to good account. Safe average two-feature programme proposition for popular halls.

Story.—Doris Maynard, daughter of a wealthy man, foolishly marries her father's worthless chauffeur and soon regrets her folly. She eventually leaves her husband, and when he is reported dead, marries Donald Thorne, a district attorney, without disclosing her past. Her husband, however, returns from the dead, intent on blackmail, but is shot and robbed by a crook who plants the killing on Doris. Denman, a political boss, tries to exploit the scandal and ruin Thorne, but he is hoist by his own petard, leaving Doris and Thorne free to find belated happiness.

Acting.—Barbara Kent is an attractive Doris, but a trifle lacking in character. Monte Blue, however, is confident and convincing as Thorne. Eddie Phillips is well cast as the chauffeur, Dewey Robinson is excellent as the political boss, and Henry B. Walthall is a dignified and tragic Mr. Maynard.

Production.—The producer has failed to invest the story with credibility, but action, variety, human interest and suspense nevertheless weave into sound dramatic entertainment, fraught with mass appeal. The opening sequences are the weakest, but once the plot develops natural momentum, things take a vigorous and dramatic turn, and interest remains strong to the end.

Settings and Photography.—Settings are suitably varied, the atmosphere is satisfactory, and lighting and photography are good.

Points of Appeal.—Artificial but holding story, popular drama, good suspense, useful length, and experienced cast.

A Man of Sentiment

P.D.C. American (A). Directed by Richard Thorpe. Featuring Marian Marsh, William Bakewell and Christian Rub. 6,377 feet. Released June 4, 1934.

AN artless but refreshing interpretation of the Cinderella theme, notable for a delightful performance by Christian Rub in the rôle of good fairy. Although the story centres around a hospital, there is plenty of action and variety, as well as good drama.

The ingenuous entertainment is agreeably dispensed by a strong cast, and its sentimental appeal is such that it should prove a most acceptable booking for popular audiences.

Story.—Herman, a kindly old hospital attendant, is constantly getting into trouble for neglecting his work to help others. When Julia Wilkins, knocked down by a car driven by John Russell, an inebriated youth, is brought in injured, he saves John from the police.

He then scents a romance between the two, and strives to bring them together, but other interests are at work to separate them, including John's family and Stanley Colton, Julia's sophisticated admirer. Such is Herman's persistence, however, that he finally achieves happy results.

Acting.—Christian Rub never makes a false step as the kindly, benign Herman. His characterisation is truly delightful, and goes a long way towards concealing the aridness of the plot.

Marian Marsh is a charming Julia, and William Bakewell is convincing as the rather weak John, but Owen Moore, who cannot articulate, is sorely miscast as Colton. Lucille Ward, Edmund Breese and Emma Dunn bring their experience to bear in support.

Production.—The strength of this picture lies in the freshness and simplicity of its sentiment, so charmingly exploited by Christian Rub. Every turn and twist in the plot is obvious, but the situations are given new meaning by the sincerity of the acting and treatment.

Settings and Photography.—Apart from the hospital sequences there is a good range of contrasting apartment interiors, all of which contribute to good atmosphere. Lighting and photography are satisfactory.

Points of Appeal.—Delightful performance by Christian Rub, pleasing sentiment, popular theme, and good by-play.

(REVIEWS continued on Page 39)

With
MARIAN MARSH,
Wm. BAKEWELL,
CHRISTIAN RUB,
OWEN MOORE,
Syd Saylor, Otto Hoffman and . .
Edmund Breese .

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GLORIA STUAR
UNA O'CONNOR an
WILLIAM HARRIGAN

man

DIRECTED BY
JAMES WHALE
PRODUCED BY
CARL LAEMMLE Jnr.
PRESENTED BY
CARL LAEMMLE.

HER IMAGINARY LOVER

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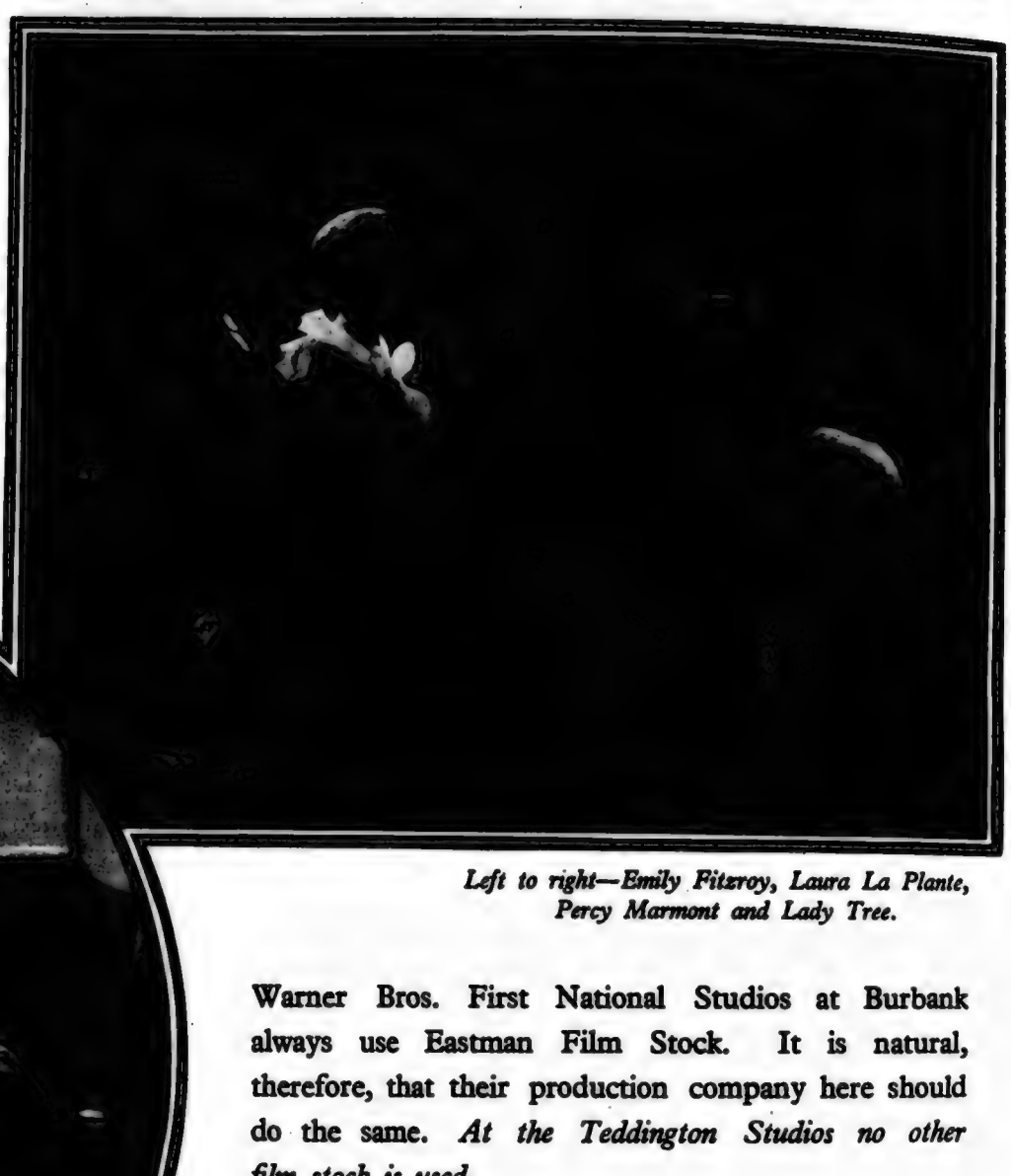

Left to right—Emily Fitzroy, Laura La Plante, Percy Marmont and Lady Tree.

Warner Bros. First National Studios at Burbank always use Eastman Film Stock. It is natural, therefore, that their production company here should do the same. *At the Teddington Studios no other film stock is used.*

Lady Tree as "Grandma."

DIRECTED BY GEORGE KING

CAMERAMAN: BASIL EMMOTT

A little mutual surprise.

THIS PICTURE WAS

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GREAT B.I.P. DRIVE

"Contraband" Starts

"JEW SUSS" TO COST £85,000

By P. L. MANNOCK

THE first three British International films to be completed under the new studio policy are almost ready, and everyone is waiting on tip-toe. A change has been made all round, and it is patent to those who have been in close touch with the studio that bigger and better achievements are nearing realisation. "Red Wagon," which goes into the Regal Cinema, Marble Arch, following a Royal Gala Première in aid of Toc H., which the Price of Wales will attend, on December 6, has already been viewed by studio executives and by the authoress, Lady Eleanor Smith. Lady Eleanor describes the film as "the best British film ever made," and refers to the performance of Raquel Torres as amazing. She is as enthusiastic about Charles Bickford and Greta Nissen.

ZELNIK'S MUSICAL
Cluster of Comedians

"Happy," the all-star comedy with music, which Frederick Zelnik directed is also to have a special gala première shortly. Stanley Lupino stars with Will Fyffe, Laddie Cliff, Gus McNaughton, Jimmy Godden, Renee Gadd, Dorothy Hyson and Bertha Belmore. It is a snappily constructed musical picture. Some of the numbers, notably the title number, are likely to become rages.

The other film in the new trio is "Secret Agent"—completely in contrast with the others as to theme, but equally ambitious. It is a spy drama directed by Arthur Woods, whose first effort at direction it is. Greta Nissen stars with Carl Diehl, and a strong English cast, and the story is packed with suspense.

"CONTRABAND"
Exiled Royalty Story for B.I.P.

Robert Milton, director of "Outward Bound," and other Hollywood successes, started active production on "Contraband" on Friday last, taking shots of sequences in which David Manners, who arrived from Hollywood only the day before, and was immediately attacked by mild influenza, did not have to appear personally.

In the cast with Mr. Manners and Miss Greta Nissen are Camilla Horn, Hugh Wakefield, Lawrence Grossmith, Clifford Mollison, H. F. Maltby, Reginald Purdell, Jimmy Godden, Cecil Ramage, Arnold Lucy, and Frederick Leister. Probably Viola Lyel and Miles Malleson may also play.

The story concerns a Royal exile of unprepossessing appearance, who marries a lovely young girl. She takes his offer because she has no intention of living with him, and desires merely to escape the insistent attentions of many admirers. Later her Royal husband is recalled to his throne, and then, as he and his Queen are returning on a battleship loaned by the country in which he spent his exile, the Queen meets and falls in love with the chief officer aboard. The "contraband" consists of a forbidden news reporter, who, stealing aboard, manages to radio a scoop story to his paper by means of a set he has smuggled on board. In the original play the contraband consisted of infernal machines, but as B.I.P. consider that a newspaper reporter will prove quite as infernal and distinctly less melodramatic, they have made this substitution.

£85,000 FILM
"Jew Suss" Budget

Lothar Mendes is now well into his stride on the shooting of "Jew Suss." The picture is scheduled for three months and is to cost approximately £85,000.

The period of the film, Germany in the first half of the eighteenth century, is one which gives scope for magnificence in costume and set designing. The architecture belongs to the height of the baroque period.

In preparation for next week's shooting, studio No. 4 is being transformed into a replica of the Square in Stuttgart. The departments concerned are constructing the houses round the square, some with oak-beamed fronts, others with the elaborate baroque mouldings.

Shooting has so far taken place on the scenes in the Inn at Wildbad, which introduce Jew Suss, Landauer and Karl Alexander, and in the boudoir of Countess Warben, the rejected mistress of the Duke Ludwig.

The studios for the next three months will be filled with a variegated pageantry of noblemen and women, moving in a world of finery and society and among them, insatiably pursuing his ambitions, will be the figure of Jew Suss, whose rise and fall is pictured in the story.

AT ISLINGTON
"Princess Charming"

The week's shooting on "Princess Charming," under the direction of Maurice Elvey, included comic relief by Max Miller. This pedlar of insurance policies sleuths his way into Royal Hunting Lodge in the disguise of a buxom, but coy maid. Concentration on his real job adversely affects his attention to the crockery in hand. Large quantities of china came into hundreds of pieces. The policies he sells, however, are on lives and not china.

In the same domestic strain on this kitchen set, Yvonne Arnaud admirably performed the task of cooking a soufflé before the searching eyes of the camera. The art of doing this well is reported to depend on the right application of heat. Normal calculations were upset by the additional heat from the lamps. During the course of operations a 3 lb. slab of butter succumbed to the arcs.

The occasion of all this domesticity at the Royal Hunting Lodge is a farewell party given by George Grossmith to his lady friends on the eve of his wedding.

From the kitchen set the unit repaired to the Princess' boudoir, which is the setting for a very charming musical number, "Near and Yet So Far," for Evelyn Laye.

"TURKEY TIME"
Walls on Last Scenes

With a week to go, "Turkey Time," the current Tom Walls-Ralph Lynn comedy, continues its revels. After the carols and the heaped-up Christmas presents come other seasonable things.

One moment we see Mary Brough, the landlady, who has consumed almost an entire bottle of gin, finding her way home unsteadily through the snow. Then we pass to a seething heap buried in the snow and find that the moving white mountain does not bring forth the proverbial mouse, but Tom Walls, Ralph Lynn, Dorothy Hyson, and Veronica Rose.

SAVILLE READY
Jessie Matthews Starting

The next picture scheduled for production at Shepherd's Bush is "Evergreen." Victor Saville will direct, and the film will star Jessie Matthews and Sonnie Hale.

Production should begin during next week. In the meantime, final preparations are being made, and Victor Saville has conducted extensive tests for the cast.

NEW SUBJECTS
Aldous Huxley Novel

Another film scheduled for production is "Brave New World," the entertaining and satirical study of the future of humanity under the progress of science by Aldous Huxley. How this can be screened at all is beyond me.

A new story has also been written for Jack Hulbert and Cicely Courtneidge, under the title, "The Camels Are Coming," the title alone of which is rich with promise for the exploitation of the humour of this famous pair. In the story Jack will be seen as a Royal Air Force pilot in Egypt.

A film is also in preparation which will put upon the screen the novel of Rodolphe Lothar. Its title is "Little Friend," and its director will be Berthold Viertel, who is also collaborating on the story.

"Road House" is also down for production, under the direction of Milton Rosmer and starring Gordon Harker and Violet Loraine. Maurice Elvey will make "Covent Garden" after he has finished "Princess Charming."

Tom Walls and Veronica Rose in TURKEY TIME (G.-B.)

FORDE'S NEXT
"Chu Chin Chow"

Walter Forde, who recently completed "Jack Ahoy!" is now engaged on the preparation of "Chu Chin Chow."

This picture will go into production just after Christmas. Already much preparatory work has been undertaken on costumes and decor.

Walter Forde, after he has completed "Chu Chin Chow," will make a naval picture, "Brown on Resolution," and, again, after that, a film of the Arctic, under the title "Northbound."

In addition to "Magnolia Street," from the famous novel by Louis Golding, Victor Saville will make a film of the life of Cecil Rhodes, for which the unit will go to South Africa.

HENRY KENDALL
In British Lion's Latest

Henry Kendall and Wendy Barrie are the stars of the latest British Lion production, "Digging Deep," on which "shooting" has just begun at the Beaconsfield studios.

Betty Astell, Davy Burnaby, Hal Walters and Herbert Lomas are also in the cast.

It is an original story by Michael Barringer. Leslie Hiscott is directing.

"KEEP IT QUIET"
Completed

"Keep it Quiet," the British Lion comedy starring Frank Pettingell, has just been completed at the Beaconsfield studios.

Jane Carr, Bertha Belmore, Davy Burnaby, D. A. Clarke-Smith, Cyril Raymond and Hal Walters were among the strong cast supporting Frank Pettingell in this production.

Leslie Hiscott directed.

NAVAL SCENES FOR "WHITE ENSIGN"

SYDNEY HOWARD'S NEW VEHICLE

SCENES of the wireless room aboard H.M.S. *Hawke* were done this week at Sound City for the naval film, "White Ensign." The part of the operator was taken by A. Day.

In being appointed his part, Mr. Day pointed out the remarkable coincidence that until recently he was in the Navy and actually served as wireless operator on board H.M.S. *York*, the cruiser which has been taken as a model for H.M.S. *Hawke*, and on which a large number of shots have been taken. Mr. Day was out of work until he obtained this part through the British Legion.

"White Ensign" has a large complement of genuine naval personnel. J. F. L. Hunt and Anthony Kimmins, director and leading man respectively, were until recently in the Navy. Ken Villiers, playing juvenile lead, is also an ex-naval man.

"IT'S A COP"
Howard Starts To-Day

Shooting commences to-day (Thursday) on a new Sydney Howard picture. Entitled "It's a Cop," the film will introduce Sydney Howard as a policeman—the dupe and eventual captor of a desperate gang of crooks. The development will be full of action leading to a fast and furious climax in Limehouse.

The star will again be directed by Maclean Rogers, and will be supported by a strong cast headed by Dorothy Bouchier, who thus appears again under the B. and D. banner, Donald Calthrop, and Garry Marsh.

MERLE OBERON
In Twickenham Subject

Joan Wyndham having to give up her part in "The Broken Melody" through illness, Merle Oberon has been secured to take over her rôle. Miss Wyndham was taken ill on Friday night and by Sunday morning Miss Oberon had been tested and was on the floor playing her part.

John Garrick, the stage star now playing in "Give Me a Ring" at the London Hippodrome, has been chosen for the part of the young composer in "The Broken Melody," which Bernard Vorhaus is now directing at Twickenham. Mr. Garrick is a fine singer as well as an experienced stage and screen actor. He recently played the leading part in "Lily of Killarney."

"LION AND LAMB"
Change of Cast

George Pearson is at work during the night at Twickenham on "Lion and Lamb" for Radio release. Margaret Vines, also on the sick list, has had to give up her part in this film to Hope Davey. Miss Davey has recently played opposite Sydney Howard in "Trouble" and also in "The House of Trent." Ben Welden and John Mills are additions to the cast.

The Pulse of the Studios

WHAT IS BEING PRODUCED AND WHERE

A slackening before the New Year is apparent, many important subjects being scheduled for production early in January.

SUBJECT.	DIRECTOR.	STARS.	CAMERAMAN.	STAGE.
BRITISH AND DOMINIONS.—Elstree 232.				
The Queen	Herbert Wilcox ...	Anna Neagle ... Fernand Graavey. ...	F. A. Young ...	Sixth week.
BRITISH INTERNATIONAL.—Elstree 271.				
Red Wagon	Paul Stein	Charles Bickford Raquel Torres, Greta Nissen. ...	Jack Cox	Eighth week.
Happy	Frederick Zelnik ...	Stanley Lupino Will Fyffe, Laddie Cliff. ...	—— ...	Fifth week.
Contraband	Robert Milton ...	Greta Nissen ... David Manners. ...	C. Friese Greene ...	First week.
Third Degree	Thomas Bentley ...	Sir G. du Maurier ...	—— ...	Second week.
Secret Agent	Arthur Woods ...	Greta Nissen	—— ...	Second week.
BRITISH LION.—Beaconsfield 555.				
Keep It Quiet	Leslie Hiscott ...	Frank Pettingell Jane Carr. ...	—— ...	Final stages.
TWICKENHAM.—Popesgrove 2257.				
The Broken Melody	Bernard Vorhaus ...	Margot Grahame ...	—— ...	First week.
The Lion and the Lamb	George Pearson ...	Michael Hogan ...	—— ...	Second week.
GAUMONT-BRITISH.—Lime Grove, W.12. Shepherd's Bush 1210.				
Wild Boy	Albert de Courville ...	Mick the Miller ...	—— ...	Fifth week.
Turkey Time	Tom Walls	Tom Walls ... Ralph Lynn. ...	—— ...	Final stages.
Jew Suss	Lothar Mendes ...	Conrad Veidt... ...	G. Krampf	First week.
GAINSBOROUGH.—Clerkenwell 9100.				
Princess Charming	Maurice Elvey ...	Evelyn Laye	M. Greenbaum ...	Third week.
NETTLEFOLD.—Walton-on-Thames 16.				
Two Hearts in Waltz Time	Carmine Gallone ...	Carl Brisson	—— ...	Final stages.
SOUND CITY.—Shepperton. Chertsey 290.				
White Ensign	J. L. F. Hunt ...	Anthony Kimmins ...	—— ...	Second week.
A.T.P.—Ealing 6761.				
Autumn Crocus	Basil Dean	Fay Compton Ivor Novello. ...	Bob Marton	Third week.
WEMBLEY.				
Important People	Adrian Brunel ...	Stewart Rome ...	—— ...	Second week.

ALL-MAINS SOUND-FILM TESTING MACHINES

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NEWS FROM ALL QUARTERS

"Damaged Lives" in Provinces

NOTTS' NEW LICENCES

In order to assist in the improvement of amateur film productions, a new kinematograph club is being formed at Eastbourne with G. E. Inskeep as hon. secretary. It is definitely decided not to produce films.

A redecoration scheme has been put in hand in the foyer of the Regent Cinema, Tipton.

Alterations and reseating have been carried out at the Grand Cinema, Coventry.

Stourbridge Town Council have sanctioned the screening of "Damaged Lives" at the Scala Theatre, Stourbridge.

A successful concert was held on Sunday evening at the Central, Kidderminster, in aid of the local hospital. Leslie Elbourne is the manager of the Central.

On the opening night of the Columbia film, "Damaged Lives," at the Empire, Swindon, a short address was given by Dr. Dunstan Brewer, the Medical Officer of Health, who expressed his belief in the educational value of the exhibition of this film.

For Adults Only

Hull Watch Committee have passed for exhibition "Damaged Lives" to be shown to adults only.

Notts County Licensing Committee has granted the following new kinema licences: John Robert Dowey, for the Regal, Carlton Road, Worksop; Henry Samuel Rosen, for the Brunt School, Mansfield. The licence of the Empire, Eastwood, has been transferred from R. L. Kemp to F. G. Stubbs.

The Earl of Harewood paid a surprise visit to the Cecil Theatre, Hull, on Tuesday, November 21. "Rasputin, the Mad Monk" was the film.

Preston's new valuation list shows the borough has thirty-nine places of entertainment (kinemas, theatres, etc.), the rateable value of which is £9,837, an increase of £733 on the previous list.

Kinema Helps Miners' Widows

The box-office takings at Hasland Kinema for two houses on Wednesday evening were devoted to the Grassmoor pit disaster relief fund for the dependents of the 14 miners who lost their lives.

Through the generosity of Councilor E. Hewitson, Mayor of Smethwick, a special concert and film entertainment was given at the Majestic Cinema on Sunday in aid of the Edwin Hill Testimonial Fund.

"The Oriental Cinema," Market Harborough, has received permission to open on Christmas Day.

Accrington magistrates have acceded to an application for a Sunday kinema performance on December 3 at local kinemas.

In discussion following the address on "Road Problems" at Swansea Rotary Club by the Chief Constable of Swansea, it was suggested that it should be incumbent on every kinema in the county to include in its nightly programmes safety-first propaganda matter.

Ely's New Majestic

Isle of Ely County Licensing Committee has granted a kinema licence to Russell Wright, in respect of the recently erected Majestic Theatre, Ely.

Coun. C. Whittaker, proprietor of Empire Picture Palace, Oswaldtwistle, has received sanction for a concert on December 3, for a Christmas Dinner Fund.

Accrington Bench have granted licences for charity film performances at local kinemas on Sunday, December 24, from 8 to 10 p.m.

Fay Wray, the Columbia star, in MASTER OF MEN

KELBURNE, PAISLEY, OPENED

A STRIKING BUILDING SEATING 2,000

PAISLEY'S latest super, the Kelburne, Glasgow Road, was opened by Provost James Galt, of Paisley, on Monday. A feature of the occasion was the special engagement of Chalmers Wood's orchestra. The Kelburne is under the managership of Graham Morrison, late of the Regal, Glasgow. The chairman of directors is Dr. T. H. Alexander, and the company owns a chain of kinemas in Scotland, the last to be opened being the Playhouse, Peebles.

The façade of the Kelburne is of striking and impressive design, rising above the entrance doors in two great square towers topped by flagstaffs. Projecting immediately above the doors are two square pilasters, between which is the large window of the tea-room, topped by the name, "Kelburne," in large letters, above which the façade is deeply recessed between the flanking towers. The façade is finished in smooth cement of a fawn hue, and is outlined in neon tubing.

Spacious Auditorium

The great size of the auditorium, which has a seating capacity of close on 2,000, is increased by a high roof and also by the fact that all the lighting is of the indirect type, there being no fittings on the roof, and the expanse of sidewall is unbroken by the usual mural panels, except near the proscenium, where tall silver grilles are placed The sidewalls are fitted with a dark wood dado, above which the colouring is deep orange fading to a pale lemon shade at the ceiling. The square proscenium opening is framed by a broad border of fluted silver moulding, and the curtain, which bears the monogram of the house, tones with the general light and airy decorative scheme.

A feature of the Kelburne is that the seats throughout the house are of the same type. The sound is Western Electric, with Ernemann projectors. A Hewittic rectifier is installed. Ample stageroom is provided, with dressing rooms, for variety turns. The booking of the Kelburne is in the hands of A. B. King.

QUITE HARMLESS

Films for Christmas Showing

When application to show suitable films from 2.30 p.m. to 10.30 p.m. on Christmas Day at all kinemas in Altrincham, Sale, Hale and Lymm was made at Altrincham Petty Sessions Alfred Keogh said a synopsis of each film had been, or would be, submitted to the superintendent for approval. The pictures would be of "U" type.

Inspector Furness informed the magistrates that, with the exception of the kinema at Lymm, a synopsis of each film had been received. They were of a harmless character. The application was granted providing suitable films were shown.

GLASGOW EDUCATIONAL FILM DRIVE

Programme of Shows for Kinemas and Schools

FOUR NEW KINEMAS

EDUCATION by means of the film is going well ahead in Glasgow, and in addition to the shows held in schools, arrangements have been made whereby educational matinées will be held in various kinemas throughout the city. The chief film at each show will be "Windjammer," and the following will also be screened, "Secrets of Nature," "Like a Beaver," and "Island of Perils."

A show will be held in the Coliseum on December 2; in the Dennistoun P.H. and the Arcadia on December 9; and in the Commodore and the Blythswood on December 16.

It is rumoured in Glasgow that Paramount are expecting to start the erection of their new theatre in Renfield Street shortly after the New Year.

Three More Houses

The new Hamilton house being erected in Battlefield, Glasgow, is to be called the Mayfair, and will be opened early in the New Year.

Plans are also at present before the Glasgow Dean of Guild Court for other two new kinemas Paisley Road way. One is by James Hay, 120, Brownside Road, Cambuslang, and another, for a picture house at Paisley Road West, Cardonald. The architects are Bryden, Robertson and Boyd, 147, Bath Street.

The second is by John C. McKellar, Ltd., 45, West Nile Street, for a kinema in Paisley Road West, between Hillington Gardens and Blairgowrie Road. The architect is Geo. Gunn, 200, St. Vincent Street.

"Damaged Lives" Screenings

Bobbie Booth, Scottish branch manager for Columbia, has been busy with the film, "Damaged Lives," which is making its first appearance in Scotland this week at His Majesty's Theatre, Aberdeen.

The magistrates of Glasgow have also passed the film, and it will be seen at the Glasgow Coliseum and King's Cinema next week, and on week commencing December 18 will be shown at the King's Theatre, Greenock.

A Scots Record ?

Very few kinema managers can boast of the record held by D. Longmuir, of the Cinema House, Dunfermline, who was the first, and is still, manager of the house which has been open since September, 1913, over twenty years, and still not out. In these days of change and mergers this must be nearly a record.

Paramount Offerings

Manager Hamson, of Paramount, Glasgow, is obviously delighted at the magnificent reception accorded the Mae West picture, "I'm No Angel," at the Playhouse, Glasgow, and he anticipates a repetition with to-day's show of Chevalier's latest picture, "The Way to Love," also at the Playhouse.

Within the next few weeks Mr. Hamson is showing pictures of the same calibre, including "Duck Soup," featuring the Four Marx Brothers, Noel Coward's "Design for Living," directed by Ernst Lubitsch and featuring Fredric March and Miriam Hopkins, "White Woman," with Charles Laughton, "Cradle Song," with Dorothea Wieck, etc., so in the vernacular Miss West, advises exhibitors to "Come up and see me sometime."

Other Trade Shows

Bobbie Booth, of Columbia, announces the following Trade shows: "Winged Devils," at La Scala, on Friday, December 1; "Two in a Million," at Cranston's, on December 5; and "Jury of the Jungle," also at Cranston's on December 6.

W. Carruthers will hold a Trade show for Fox of "Marooned" at the Picture House on Tuesday, December 5.

"Central Airport" Stunted

In addition to running an interesting competition in connection with the screening of "Central Airport" (F.N.), Manager James Reed, of La Scala, Sauchiehall Street, arranged a very attractive vestibule display.

The walls were covered with large panels bearing well-painted scenes of an airport, with planes in flight and on the ground. Items of interest were a sectional drawing of a cabin plane and a great deal of information concerning various air lines throughout the country.

Inside the entrance hall a 130 h.p. Gipsy Major aero engine, complete with propeller, was a centre of attention. An atmosphere was given to the display by the dressing of La Scala's two smallest pages in white flying suits.

Every evening during the week a short address was given to the audience by Miss Winnie Drinkwater, a well-known pilot.

Last Wednesday morning about 2,000 Paisley schoolchildren attended La Scala Picture House, Paisley, where they were shown the "Safety First" film. Provost Galt, of Paisley, attended.

Edinburgh Girls's Paramount Contract

Miss Gwenllian Gill, the 17-year-old Edinburgh girl, who was one of the Scottish prize-winners in the recent Paramount "Search for Beauty" competition, and left for Hollywood last week, cabled her father that she had won a 1,000-dollar prize there and had been offered a contract by the Paramount Film Co. She is remaining in Hollywood for six months. The company have an option on Miss Gill's services for seven years.

Before leaving Edinburgh Miss Gill was a shop assistant. Formerly she lived in West Hartlepool.

Pringle's, Edinburgh

The announcement that the Studio Theatre, which occupied the old picture house, Pringle's, in Edinburgh, as a repertory theatre, had been compelled to close, has been followed at once by the further announcement that the house is to be reopened on December 18 for repertory under another management. The new venture is to be under the control of Mrs. Beatrice Burdett Clarke, who before the war was known as an actress playing under the name of Beatrice Burdett. The theatre is at present being redecorated.

SIX TRADE SHOWS IN ONE DAY

SIMULTANEOUS PRESENTATION OF "THE HOUSE OF TRENT"

IN order to give provincial exhibitors the same opportunity as those in London to view the first B. and H. production, "The House of Trent," Butcher's is arranging to hold eight Trade shows within the space of 26 hours. Six of these presentations will be given on the same day as London, viz.: Thursday, November 30, the remainder taking place on the morning following. Actually, Birmingham will catch the first glimpse of this interesting subject, since the Trade show at the Scala commences half an hour earlier than in any other territory, with Glasgow, Liverpool, Manchester, Sheffield and London to follow. Cardiff and Newcastle see the film next morning, and further screenings are also being arranged to satisfy all inquiries.

This is not, of course, the first time that Butcher's have pursued this policy in presenting an important British picture. The expressed appreciation of the Trade on previous occasions, with its practical results in the shape of prompt bookings from all territories, enabling a speedy decision on dates, encouraged F. W. Baker to pursue the policy further.

The organisation of simultaneous Trade shows entails much additional work. In the first place, of course, a separate show copy of the film must be prepared for each territory, and despatched in ample time for rehearsal. All invitations must also be despatched on the same day, while the sudden influx of contracts from all parts of the country puts considerable strain upon the booking department. However, the Butcher staff are facing the busy prospect with cheery good humour, for the whisper has gone round that "The House of Trent" is likely to prove a winner.

At the London presentation which takes place at the Palace Theatre, at 3 p.m., the attendance of the principal players in the film is expected. These, of course, include Anne Grey, who will have the curious experience of watching herself grow older; Wendy Barrie, whom London Film Productions loaned specially for this film; John Stuart, who has been actively engaged upon another production since the completion of "The House of Trent"; Peter Gawthorne, Norah Baring, Hope Davey, Moore Marriott, Dora Gregory, and other capable British artistes. Norman Walker, who directed the film, is also expected.

But perhaps the most interested spectator will be W. G. Douglas Hutchinson, M.P.—the "H." of "B. and H." Productions, who is keen to hear the Trade's verdict upon his company's first offering.

Scenes from THE HOUSE OF TRENT, the first B. and H. production, which Butcher is Trade-showing on Thursday afternoon. John Stuart, Anne Grey and Wendy Barrie are featured

THE BIG GUN of COMEDY in a barrage of mirth

JOE E. BROWN IN "SON OF A SAILOR"

PROVINCIAL TRADE SHOWS:

CARDIFF:
Olympia, Friday, Dec. 1st, at 11 a.m.

BIRMINGHAM:
Scala, Monday, Dec. 4th, at 10.30 a.m.

MANCHESTER:
Deansgate Picture H., Friday, Dec. 8th, at 10.45 a.m.

LIVERPOOL:
Palais de Luxe, Thursday, Dec. 7th, at 10.45 a.m.

LEEDS:
Tower Cinema, Wednesday, Dec. 6th, at 11 a.m.

SHEFFIELD:
Central Picture H., Wed., Dec. 13th, at 10.45 a.m.

NEWCASTLE:
Stoll Picture House, Friday, Dec. 15th, at 10.30 a.m.

GLASGOW:
Green's Playhouse, Thursday, Dec. 14th, at 11 a.m.

Joseph M. Schenck presents
Walter Winchell's
Broadw
thru a
Keyh
DARRYL F. ZANUCK
PRODUCTION
With
CONSTANCE CUMMINGS · RU
PAUL KELLY · BLOSSO
GREGORY RATOFF · TE
EDDIE FOY JR · FRANC
· ABE LYMAN & H
Provincial Trade Shows:
The Empire, Cardiff,
On Thursday, Nov. 30th, 1933, at 11 a.m.
The West End, Birmingham,
On Tuesday, Dec. 5th, 1933, at 10.30 a.m.
The Queen's, Newcastle,
On Tuesday, Dec. 5th, 1933, at 10.30 a.m.
The Scala, Leeds,
On Wednesday, Dec. 6th, 1933, at 10.30 a.m.
The Picture House, Glasgow,
On Thursday, Dec. 7th, 1933, at 10.30 a.m.
The Trocadero, Liverpool,
On Friday, Dec. 8th, 1933, at 10.45 a.m.
The Piccadilly, Manchester,
On Tuesday, Dec. 12th, 1933, at 10.45 a.m.
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Ivor Novello in AUTUMN CROCUS which is now in production at A.T.P. Studios, Ealing

Bruce Woolfe Outlines Busy Programme

NEW TREATMENT OF EDUCATIONAL SUBJECTS

BRITISH INDEPENDENT PRODUCTIONS, LTD., which H. Bruce Woolfe has recently formed, has quickly got to work upon the task of supplying the market with those interest and educational films with which Mr. Woolfe, Miss Mary Field and their colleagues have been so successfully associated in the past.

The company, as its name suggests, is an independent company. Its product will, however, be exclusively released by Gaumont-British, who have recently widely extended their operations to cover the purely educational as well as the so-called interest film.

Secrets of Nature

Already the company has in hand as many as seventeen films covering a wide range of subjects. The "Secrets of Nature" films, which have won a world-wide reputation, are among the subjects to be made. Plant life and bird life are included, and new ideas and technical treatment are to be accorded them in order to increase their popular appeal. In addition, there are to be some zoo comedies, in which the antics of animals will be exploited.

Two-reelers of dramatic subjects are contemplated, and, in addition, Paul Rotha is engaged upon a scenario, which will deal with unemployment and public works on the lines of "Contact."

It is proposed also to make at least 50 classroom films in order to cope with the demand for films to aid education. Six experimental pictures are being embarked upon, one of which will deal with language, two with geography, one with mensuration, and one with simple biology. Among others to follow is one on physical exercise and training. These will be made with the minimum of commentary, except in the case of the language film, where sound and lip and tongue movement will be synchronised. Certain films, such as those dealing with the work of seaport towns, must, I think, include sounds with the picture.

Consulting the Teacher

"We are collaborating with teachers in producing these films," said Miss Field to a *Kine.* representative, "in response to a general demand for this type of film. There are varying stages of film consciousness among teachers and we shall be guided by the opinions of those teachers who are anxious to use the film in education, in the making of these classroom subjects.

"There are many films I should like to make, among them a series of 'literary backgrounds,' such as the Lake District as a background for Wordsworth.

"There is great encouragement at the present time for the making of films of this kind and our past experience will be an excellent guide in our future work."

"INVISIBLE MAN" BREAKS ROXY RECORD

PRESS PRAISE FOR NEW UNIVERSAL FILM

A NEW record for the Roxy Theatre, New York, has been established by Universal's "The Invisible Man," in the first week of its East coast première, states a cable received in London.

The picture continues into a second week with business undiminished. As the première progresses more and more astounding Press criticisms are being published.

The *World Telegram* says, "Drop everything. It simply must be seen at once. Keeps you bubbling with excitement from beginning to end. Is one of the best of films." The *New York Journal* contributes, "'Invisible Man' is grand entertainment, blessed with the most imaginative idea yet captured," whilst the *New York Tribune* glows with "Heartily recommended to you." Continuing the good work, the *New York Post* adds, "Emerges as wholly distinguished thriller. Splendid opportunities for camera tricks fully taken advantage of. One of the best thrillers of the year."

Registered Under the Act

BY the courtesy of the Editor of the *Board of Trade Journal*, we are enabled to present a list which covers the period October 11 to November 21. Films the names of which appear in italics are parts of series (or serials).

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
BRITISH				
OCTOBER 12.				
Musical Film Revue No. 1.	M-G-M	British Lion	1,042	Br. 9294
Musical Film Revue No. 2.	,,	,,	1,022	Br. 9295
Musical Film Revue No. 3.	,,	,,	983	Br. 9296
Musical Film Revue No. 4.	,,	,,	997	Br. 9297
Musical Film Revue No. 5.	,,	,,	968	Br. 9298
Musical Film Revue No. 6.	,,	,,	971	Br. 9299
Musical Film Revue No. 7.	,,	,,	1,017	Br. 9300
Musical Film Revue No. 8.	,,	,,	965	Br. 9301
Musical Film Revue No. 9.	,,	,,	758	Br. 9302
Musical Film Revue No. 10.	,,	,,	832	Br. 9303
OCTOBER 13.				
Across Lapland	Zenifilms	Olive Murray Chapman.	1,154	E. 9304
OCTOBER 16.				
The Prince of Wales	W. & F.	Gaumont-British	5,754	Br. 9310
OCTOBER 17.				
You Made Me Love You	Wardour	B.I.P.	6,381	Br. 9320
OCTOBER 19.				
Secrets of Nature (series):				
Brock the Badger	Pathe	British Instruct.	839	E. 9325
Gathering Moss	,,	,,	817	E. 9326
Nature's Double Lifers	,,	,,	889	E. 9327
OCTOBER 20.				
The Right to Live	Fox	Fox British Pict.	6,551	Br. 9328
OCTOBER 21.				
The Jewel	Paramount	Reginald Denham	6,093	Br. 9331
OCTOBER 23.				
The Laughter of Fools	Fox	A. George Smith	4,277	Br. 9337
OCTOBER 24.				
Men Against Death	C. H. Dand	Charles H. Dand	1,595	E. 9341
OCTOBER 25.				
Channel Crossing	W. and F. Film	Gaumont-British	6,237	Br. 9345
OCTOBER 27.				
A Southern Maid	Wardour Films	B.I.P.	7,663	Br. 9438
OCTOBER 30.				
Enemy Of The Police	Warner	Warner - First National.	4,676	Br. 9350
The Fear Ship	Paramount	J. Stevens Edwards.	5,021	Br. 9351
OCTOBER 31.				
Commissionaire	M-G-M	Granville Pictures	6,555	Br. 9359
A Cuckoo In The Nest	W. and F.	Gaumont British	7,782	Br. 9360
Smithy	Warner	Warner - First National.	4,899	Br. 9361
NOVEMBER 1.				
Her Imaginary Lover	First National	Warner First National.	5,985	Br. 9382
Strike It Rich	British Lion	British Lion	6,864	Br. 9364
NOVEMBER 2.				
The Roof	Radio	Real Art	5,223	Br. 9375
Shot in the Dark	,,	,,	4,847	Br. 9376
NOVEMBER 3.				
I Adore You	Warner	Warner First National.	6,651	Br. 9400
NOVEMBER 8.				
Song Birds	Pathé	B.I.P.	3,299	Br. 9408
Secrets of Nature (series):—				
Amazing Maize	,,	B.I.F.	824	E. 9409
Fit to Boil	,,	,,	870	E. 9410
Brewsters Magic	,,	,,	772	E. 9411
NOVEMBER 10.				
Skipper of the Osprey	A.B.F.D.	A.T.P.	2,764	Br. 9422
For Love of You	Sterling	Windsor	6,900	Br. 9434
NOVEMBER 13.				
Stanley	M-G-M	M. A. Wetherell	3,923	Br. 9436
NOVEMBER 15.				
Dick Turpin	G.B. Dis.	John Stafford Prod.	7,658	Br. 9451
The Fortunate Fool	A.B.F.D.	A.B.F.D.	6,474	Br. 9452
Dickensian Fantasy	David Mackane Prod.	Gee Films	1,000	Br. 9454
NOVEMBER 20.				
Chelsea Life	Paramount	B. and D.	6,238	Br. 9456
Sorrell and Son	United Artists	,,	8,900	Br. 9468
Bermondsey Kid	First National	Warner Bros. First National	6,802	Br. 9469
NOVEMBER 21.				
Marooned	Fox	British Lion	6,022	Br. 9474
FOREIGN				
OCTOBER 11.				
One Sunday Afternoon	Paramount	Paramount Inter.	6,198	F. 9284
Bollesk	,,	,,	941	F. 9285
OCTOBER 12.				
Bulldoney	M-G-M	M-G-M	714	F. 9286
A Chinaman's Chance	,,	,,	733	F. 9287
Pale-Face	,,	,,	674	F. 9288
The Music Lesson	,,	,,	680	F. 9289
Nurse Maid	,,	,,	508	F. 9290
Funny Face	,,	,,	739	F. 9291
Flip's Lunch Room	,,	,,	707	F. 9292
Techno-Cracked	,,	,,	699	F. 9293
OCTOBER 13.				
The Bureau of Missing Persons.	First National	First National	6,608	F. 9305
The Double Crossing of Columbus.	,,	Vitaphone	1,780	F. 9306
We're in the Money	,,	,,	618	F. 9307
S.O.S. Iceberg	Universal	Universal	6,939	F. 9308
King Klunk	,,	,,	807	F. 9309
OCTOBER 16.				
Laughter in the Air	Universal	Universal	5,699	F. 9311
Ladies Must Love	,,	,,	6,460	F. 9312
On the Air and Off	,,	Mentone Prod.	1,398	F. 9313
My Weakness	Fox	Fox	6,898	F. 9314
Forty Thieves	,,	Paul Terry and Frank Moser.	524	F. 9315
The Heart of Valeska	,,	Fox	703	F. 9316
Broadway Singer	Paramount	Paramount Inter.	6,102	F. 9317
Hunted People	W. P.	G. P. Films	8,452	F. 9318
Rhapsody in Brew	M-G-M	Hal E. Roach	1,753	F. 9319
OCTOBER 18.				
To the Last Man	Paramount	Paramount Inter.	6,402	F. 9321
OCTOBER 19.				
Power and Glory	Fox	Fox	6,970	F. 9322
The Great Train Robbery.	,,	,,	744	F. 9323
The Tale of a Shirt	,,	Paul Terry and Frank Moser.	501	F. 9324
OCTOBER 20.				
The Dangerous Age	First National	First National	6,119	F. 9329
The Important Witness	Sterling	Tower Prod.	5,430	F. 9350
OCTOBER 21.				
Sing, Sister, Sing	Paramount	Paramount Inter.	784	F. 9332
Sporting Melodies	,,	,,	869	F. 9333
Screen Souvenirs 8.2, No. 13.	,,	,,	850	F. 9334
Ship of Wanted Men	Butcher's	Showman Pict.	5,972	F 9335
The Solitaire Man	M-G-M	M-G-M	5,078	F. 9336
OCTOBER 23.				
Berkeley Square	Fox	Fox	8,049	F. 9338
Robin Hood	,,	Paul Terry and Frank Moser	599	F. 9339
For the Man She Loved	,,	Fox	729	F. 9340
OCTOBER 24.				
Gordon of Ghost City (serial):				
Episode 6	Universal	Universal	1,901	F. 9342
Episode 7	,,	,,	1,820	F. 9343
Episode 8	,,	,,	1,896	F. 9344
OCTOBER 26.				
Night Flight	M-G-M	M-G-M	7,039	F. 9346
My Woman	Columbia	Columbia	6,509	F. 9347
OCTOBER 27.				
Puppy Love	United Artists	Walt Disney Prod.	757	F. 9349

Title of Film.	Registered by.	Maker's name.	Length (feet).	No.
OCTOBER 30.				
Too Much Harmony	Paramount	Paramount Inter.	6,822	F. 9352
Screen Souvenirs 8.3— No. 2.	,,	,,	862	F. 9353
Beauty	M-G-M	M-G-M	7,297	F. 9354
Bombshell	,,	,,	8,516	F. 9355
The Thrill Hunter	Columbia	Columbia	5,495	F. 9356
Police Car 17	,,	,,	5,163	F. 9357
Brief Moment	,,	,,	6,231	F. 9358
NOVEMBER 1.				
Operator's Opera	First National Film	Vitaphone Corp.	1,802	F. 9361
Love on Skis	British Lion	Agfa Film A.G.	5,833	F. 9362
Poil De Carotte	,,	Societe Generale de Cinematographie.	8,970	F. 9363
Five and Dime	Universal	Universal	749	F. 9364
Love, Honour and Oh Baby.	,,	,,	5,460	F. 9365
Hollywood on Parade 84.	Paramount	Paramount Inter.	924	F. 9366
Big Executive	,,	,,	6,118	F. 9367
Buddy's Day Out	Warner	Warner	685	F. 9368
Paul Revere, Jnr.	,,	,,	1,931	F. 9369
Laughs in the Law	,,	,,	717	F. 9370
Rubinoff and his Orchestra.	,,	,,	930	F. 9371
NOVEMBER 2.				
She Outdone Him	Radio	R.K.O.	1,531	F. 9372
One Man's Journey	,,	,,	6,437	F. 9373
World Flight	,,	Amedee J. Van Beuren	774	F. 9374
Mickey's Disguises	,,	Larry Darmour	1,642	F. 9380
Bed of Roses	,,	R.K.O.	5,747	F. 9381
Flirting in the Park	,,	,,	1,838	F. 9382
Krazy Spooks	Columbia	Columbia	585	F. 9383
Sandman Tales	,,	,,	542	F. 9384
Mickey's Touchdown	,,	,,	1,607	F. 9385
Out of the Ether	,,	,,	593	F. 9386
Stage Krazy	,,	,,	540	F. 9387
Whacks Museum	,,	,,	555	F. 9388
Brother Could You Spare a Million.	,,	,,	1,485	F. 9389
Movie Struck	,,	,,	567	F. 9390
March of the Years, Vol. 1.	,,	,,	930	F. 9391
March of the Years, Vol 2.	,,	,,	658	F. 9392
Flying Gloves	,,	,,	853	F. 9393
The Entertainer	,,	,,	1,567	F. 9394
NOVEMBER 3.				
Skyway	Pathé	Monogram	6,255	F. 9395
Saturday's Millions	Universal	Universal	6,806	F. 9396
Walls of Gold	Fox	Fox	6,768	F. 9397
Hansel and Gretel	,,	Paul Terry and Frank Moser	486	F. 9398
The Man from Monterey	Warner	Warner	5,205	F. 9399
NOVEMBER 6.				
Busy Bodies	M-G-M	Hal E. Roach	1,739	F. 9401
Turkey in the Raw	Warner	Warner	1,902	F. 9402
Hot from Petrograd	,,	,,	973	F. 9403
The Kennel Murder Case	,,	,,	6,664	F. 9404
Rufus Jones for President.	,,	,,	1,937	F. 9405
Ever in My Heart	,,	,,	6,245	F. 9406
Bosko the Musketeer	,,	,,	674	F. 9407
NOVEMBER 9.				
The Bowery	United Artists	Twentieth Century Pictures.	8,419	F. 9412
Hear 'em and Weep	,,	Columbia	1,715	F. 9413
Hip Zip Hooray	Radio	R.K.O.	1,686	F. 9414
Blind Adventure	,,	,,	5,643	F. 9415
The Nut Factory	,,	Amedee J. Van Beuren.	673	F. 9416
Deluge	,,	R.K.O.	6,044	F. 9417
Screen Souvenirs 8.3— No. 3.	Paramount	Paramount Inter.	816	F. 9418
I Yam what I Yam	,,	,,	540	F. 9419
I'm no Angel	,,	,,	7,773	F. 9420
Golden Harvest	,,	,,	6,356	F. 9421
NOVEMBER 10.				
The Way to Love	,,	,,	7,785	F. 9423
Footlight Parade	Warner	Warner	9,330	F. 9424
'Tis Spring	,,	,,	1,710	F. 9425
Bosko's Picture Show	,,	,,	615	F. 9426
He Couldn't Take It	Universal	Universal	1,762	F. 9427
Stung Again	,,	,,	1,659	F. 9428
Confidence	,,	,,	562	F. 9429
Big Benefit	,,	Mentone Prod.	1,887	F. 9430
Havana Widows	First National	First National	5,681	F. 9431
Use Your Imagination	,,	Vitaphone Corp.	1,602	F. 9432
I've got to Sing a Torch Song.	,,	,,	631	F. 9433
NOVEMBER 11.				
Gelsha Girl	Wardour	Beverly Hills Prod.	2,586	F. 9435
NOVEMBER 13.				
Thundering Taxis	M-G-M	Hal E. Roach	1,428	F. 9437
Hello Pop	,,	M-G-M	1,496	F. 9438
Call Her Sausage	,,	Hal E. Roach	1,655	F. 9439
Football Coach	First National	First National	6,900	F. 9440
Barber Shop Blues	,,	Vitaphone Corp.	885	F. 9441
Nothing but the Tooth	,,	,,	1,891	F. 9442
By Appointment Only	P.D.C.	Chesterfield Motion Pictures.	6,239	F. 9443
La Maternelle	The Film Society	Photo Sonor Société.	8,300	F. 9444
Water Lure	Paramount	Paramount Inter.	841	F. 9445
Gordon of Ghost City (serial):—				
Episode 9	Universal	Universal	1,706	F. 9446
Episode 10	,,	,,	1,634	F. 9447
NOVEMBER 14.				
Salt Water Daffy	First National	Vitaphone Corp.	1,930	F. 9448
Walter Donaldson	,,	,,	911	F. 9449
One Year Later	P.D.C.	M. F. Hoffman	6,435	F. 9450
NOVEMBER 15.				
Riot Squad	P.D.C.	Mayfair Pictures Corp.	5,830	F. 9453
NOVEMBER 17.				
Her Forgotten Past	P.D.C.	Mayfair Pictures Corp.	6,064	F. 9455
NOVEMBER 20.				
Roadhouse Queen	Paramount	Paramount Inter.	1,771	F. 9457
Tillie and Gus	,,	,,	5,071	F. 9458
Grand Uproar	Fox	Paul Terry and Frank Moser.	525	F. 9459
Burlesque	,,	,,	512	F. 9460
The Worst Woman In Paris?	,,	Fox	6,905	F. 9461
The Steeplechase	United Artists	Walt. Disney Prod.	715	F. 9462
The Pied Piper of Hamelin.	,,	,,	687	F. 9463
Lullaby Land	,,	,,	677	F. 9464
Notorious But Nice	P.D.C.	Chesterfield Pict. Corp.	6,706	F. 9465
Tarzan, The Fearless	Wardour	Principal Dis. Corp.	7,783	F. 9466
Splone Am Werk	,,	Cine Allianz G.m.b.H.	7,209	F. 9467
NOVEMBER 21.				
Bedtime Worries	M-G-M	Hal E. Roach	1,810	F. 9470
Beauty and The Bus	,,	,,	1,564	F. 9471
Gordon of Ghost City (serial):—				
Episode 11	Universal	Universal	1,681	F. 9472
Episode 12	,,	,,	1,662	F. 9473

*** The length of the Zenifilms film entitled "Into the Blue" (F. 9159) has been amended and the film has now been issued in two versions—"Into the Blue" (English version), 7,482 ft.; "Paris-Mediterrance" (French version), 8,124 ft.

*** The length of the G-B. film entitled "Tied For Life" (F. 9233) has been altered to 1,654 feet.

*** The title of the M-G-M film "Bombshell" (F. 9355) has been altered to "Blonde Bombshell."

The registration of the G-B. film entitled "M" (F. 7560), has been amended: English Version, 8,818 feet (Sound); German Version, 9,451 feet (Sound)

*** The length of the Fox film entitled "The Right To Live" (Br. 9328), has been altered to 6,154 feet.

ALTERATION OF LENGTH.

Title of Film.	Registration No.	Original Length (feet).	Length as altered (feet)
Paris Plane (M-G-M)	Br. 9226	5,050	4,703
S.O.S Iceberg (Universal)	F. 9308	6,939	6,536

"CRADLE SONG"

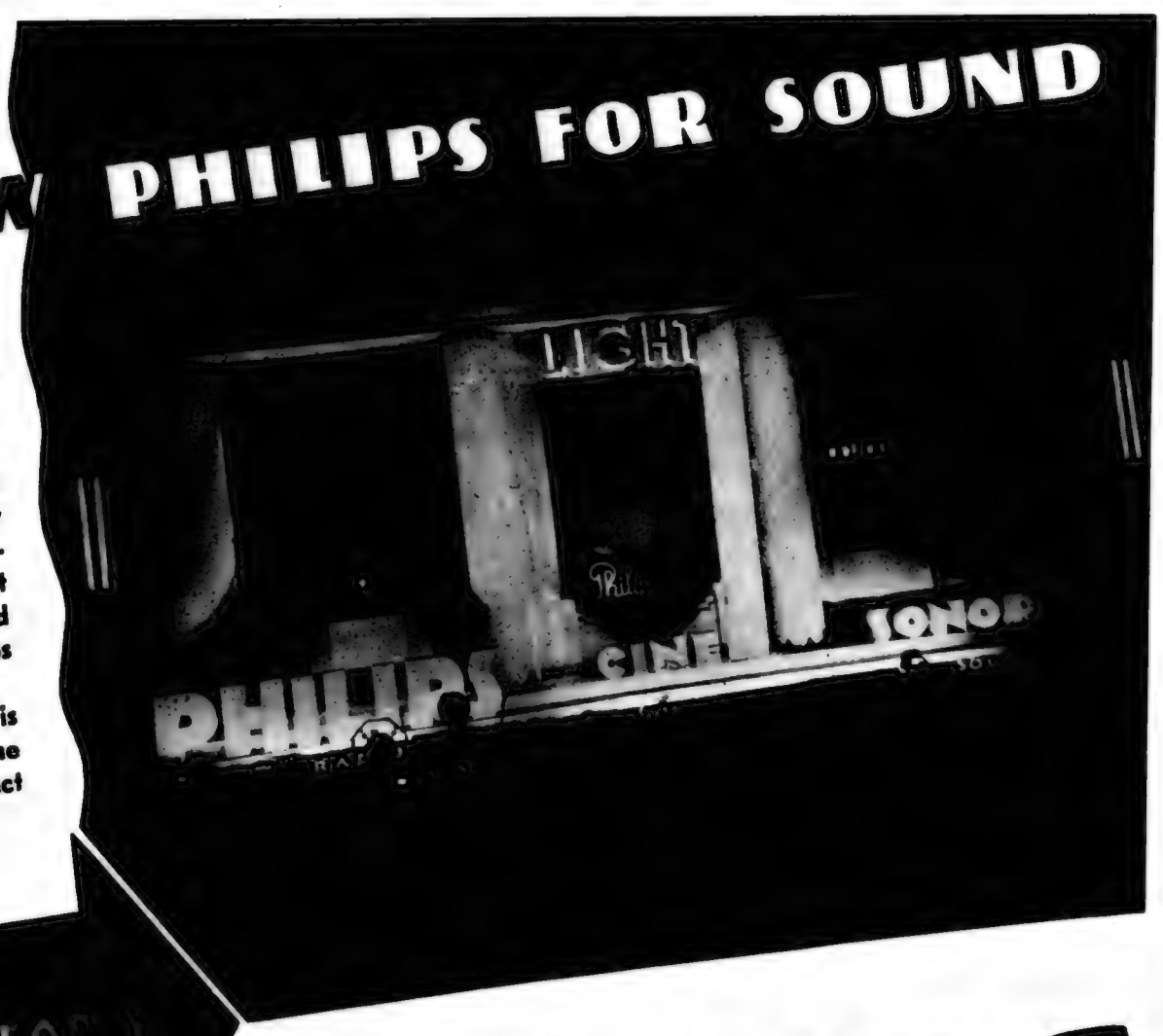
CRADLE SONG, which Paramount will Trade show on Tuesday morning, is said to provide Dorothea Wieck, the star of "Madchen in Uniform," with the outstanding role of her career. It presents a poignant story of mother love behind convent walls. Evelyn Venable, Kent Taylor, Sir Guy Standing and Louise Dresser head the supporting cast

AND NOW PHILIPS FOR SOUND

Philips Lamps—40 years of perfection. Philips Radio—the first all-electric receivers in England. And now Philips for Sound.

Philips' vast accumulation of knowledge in the electrical industry has been sifted, collated and improved by Philips' own master brains, and has culminated in the production of the most modern and simplified system of Sound Film Equipment in existence—Philips Cine Sonor.

The complete Philips Cine Sonor range is displayed at 147 Wardour Street. Come and inspect it . . . there is a perfect little demonstration theatre . . .



TURN TO PAGE 50

PHILIPS
CINE - SONOR

Prop.: Philips Lamps Ltd., 147, Wardour Street, W.1.

Arks

M

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing December 4

London

Astoria.—"Hold Your Man" (M-G-M).
Capitol.—"My Woman" and "Police Car 17" (Columbia).
Carlton.—"I'm No Angel" (Paramount).
Coliseum.—"One Man's Journey" and "Flying Circus" (Radio).
Davis (Croydon).—"Prince of Arcadia" (G.-B.D.) and "Picture Snatcher" (Warner).
Dominion.—"Cuckoo in the Nest" (G.-B.D.).
Empire.—"Meet the Baron" (M-G-M).
Leicester Square Theatre.—"The Private Life of Henry VIII." (U.A.).
Marble Arch Pav.—"Berkley Square" (Fox).
New Gallery.—"My Weakness" (Fox).
New Victoria.—"Cuckoo in the Nest" (G.-B.D.).
Plaza.—"White Woman" (Paramount).
Regal.—"Mary Stephens, M.D." (Warner) and "I Spy" (Wardour).
Stoll.—"Storm at Daybreak" (M-G-M) and "Jennie Gerhardt" (Paramount).
Tivoli.—"The Wandering Jew" (G.-B.D.).

Birmingham

Forum.—"Heads We Go" (Wardour) and "Baby Face" (Warner).
Futurist.—"This Week of Grace" (Radio).
Gaumont Palace.—"The Cuckoo in the Nest" (G.-B.D.) and "Sing, Sinner, Sing" (P.D.C.).
Scala.—"Love's Old Sweet Song" (Butcher) and "Evidence in Camera" (Radio).
West End.—"Channel Crossing" (G.-B.D.) and "Arizona to Broadway" (Fox).

Bristol

Empire.—"Baby Face" (Warner) and "Pride of the Force" (Wardour).
Hippodrome.—"Loyalties" (A.B.F.D.) and "90 Degrees South" (New Era).
King's.—"College Humour" (Paramount) and "Devil's Playground" (G.-B.D.).
New Palace.—"Cuckoo in the Nest" (G.-B.D.) and "Shanghai Madness" (Fox).
Regent.—"My Lips Betray" (Fox) and "Curtain at Eight" (P.D.C.).
Stoll.—"Eagle and the Hawk" (Paramount) and "The Lost Chord" (A.P.D.).
Triangle.—"Baby Face" (Warner) and "Pride of the Force" (Wardour).
Whiteladies.—"College Humour" (Paramount) and "Devil's Playground" (G.-B.D.).

Cardiff

Capitol.—"The Girl in 419" (Paramount).
Park Hall.—"Whistling in the Dark" (M-G-M).
Pavilion.—"Damaged Lives" (Columbia).
Queen's.—"Damaged Lives" (Columbia).

Edinburgh

Caley.—"Baby Face" and "Somewhere in Sonora" (Warner).
New Picture House.—"A Cuckoo in the Nest" (G.-B.D.) and "The Devil's in Love" (Fox).
New Victoria.—"A Cuckoo in the Nest" (G.-B.D.) and "The Devil's in Love" (Fox).
Palace.—"King Kong" (Radio).
Playhouse.—"Peg o' My Heart" (M-G-M).
Rutland.—"My Lips Betray" and "The Last Trail" (Fox).
St. Andrew Square.—"Whistling in the Dark" (M-G-M) and "The Man Who Dared" (Fox).
Synod Hall.—"Hold Me Tight" (Fox) and "Who Killed Harvey Forbes?" (Equity British).

Glasgow

Coliseum.—"Damaged Lives" (Columbia).
Cranston's.—"Heads We Go" (Wardour).
Green's Playhouse.—"A Bedtime Story" (Paramount) and "Her Splendid Folly" (Butcher).
Grand Central.—Mon.: "I Love That Man" and "A Lady's Profession"; Thurs.: "King of the Jungle" (Paramount).
La Scala.—"Summer Lightning" (U.A.).
New Savoy.—"My Lips Betray" (Fox) and "Dance Hall Hostess" (G.-B.D.).
Regal.—"The Love Nest" (Wardour) and "Race Track" (G.-B.D.).
Regent.—"When Ladies Meet" (M-G-M).
The Picture House.—"International House" (Paramount) and "The Devil's in Love" (Fox).

Leeds

Assembly Rooms.—"Hold Your Man" (M-G-M) and "Justice Takes a Holiday" (G.-B.D.).
Coliseum.—"Whistling in the Dark" (M-G-M) and "Secrets of Wu Sin" (Universal).
Majestic.—"Hold Your Man" (M-G-M) and "Justice Takes a Holiday" (G.-B.D.).
Paramount.—"Bitter Sweet" (U.A.) and "Lord of the Manor" (Paramount).
Rialto.—"The Keyhole" and "The Kid's Last Fight" (Warner).
Scala.—"Whistling in the Dark" (M-G-M) and "Secrets of Wu Sin" (Universal).
Tower.—"Christopher Strong" (Radio).

Manchester

Deansgate.—"Forgotten" (Universal).
Gaiety.—"To-morrow at Seven" (Radio).
Market Street.—"Whistling in the Dark" (M-G-M).
New Oxford.—"Whistling in the Dark" (M-G-M).
Piccadilly.—"The Only Girl" (G.-B.D.).
Regal.—"Prince of Arcadia" (G.-B.D.).
Theatre Royal.—"The Rebel" (Universal).

Newcastle

New Westgate.—"My Lips Betray" (Fox) and "The Avenger" (Pathé).
Paramount.—"Up to the Neck" (U.A.) and "Disgraced" (Paramount).
Pavilion.—"Cuckoo in the Nest" (G.-B.D.).
Queen's Hall.—"Cuckoo in the Nest" (G.-B.D.).
Stoll.—"Silk Express" and "Lilly Turner" (First National).

Liverpool

Forum.—"Heads We Go" (Wardour) and "Imaginary Sweetheart" (Radio).
Futurist.—"Hallelujah, I'm a Tramp" (U.A.).
Palais de Luxe.—"The Only Girl" (G.-B.D.).
Prince of Wales.—"Doss House" (U.A.) and "Lucky Blaze" (Ace Films).
Rialto.—"My Lips Betray" (Fox).
Royal Hippodrome.—"My Lips Betray" (Fox) and "Dance Hall Hostess" (G.-B.D.).
Scala.—"Diplomaniacs" and "The Man Outside" (Radio).
Trocadero.—"Cuckoo in the Nest" (G.-B.D.).

Sheffield

Albert Hall.—"Eagle and the Hawk" (Paramount) and "Secrets of Wu Sin" (Universal).
Central.—"Little Giant" and "Beware of Women" (First National).
Cinema House.—"Gabriel Over the White House" (M-G-M).
Electra Palace.—"Murder at the Zoo" (Paramount).
Hippodrome.—"A Bedtime Story" (Paramount) and "Baby Face" (Warner).
Regent.—"My Lips Betray" (Fox) and "Sing, Sinner, Sing" (P.D.C.).
Union Street.—"Thirteenth Candal" (Warner) and "Night of the Garter" (U.A.).

A YEAR OF PROGRESS

CASTLE CINEMA, MERTHYR ANNIVERSARY

The Castle Cinema, Merthyr, has just celebrated its first anniversary under A.B.C. control. On securing the tenancy of the house twelve months ago A.B.C. made substantial reductions in the prices of all seats, improved the accommodation and decorated the interior in the very latest futuristic style. This work was carried out by the manager with the staff.

A.B.C. also brought with them the neon sign, and as the kinema commands an imposing position in the main street, this form of lighting is a great attraction, new ideas were executed to put over various big attractions, and in this direction the manager excels.

The manager, Henry P. Haggar, belongs to the well-known South Wales family who were the pioneers of the pictures, and who toured the principality with the touring kinema as far back as 1896.

TALKIES SUPERIOR TO LECTURES

Talkie films are superior to lectures, as an educative medium, asserted Prof. J. B. S. Haldane, the noted Cambridge biologist, when addressing the members of Newcastle Literary and Philosophical Society.

A scene from MARY STEPHENS, M.D. (Warner), featuring Kay Francis, Lyle Talbot and Glenda Farrell, which is showing at the Regal, Marble Arch, W.1, next week

RENTING CHANGES IN LIVERPOOL

THREE GAUMONT MEN RESIGN

SOME surprise was caused in Liverpool at the beginning of this week, November 27, when it was learned that three well-known members of the renting section had relinquished their appointments with the Gaumont-Ideal Co.

Among these was that of Jack Edwards, who had been with the Gaumont Company for many years and was branch manager at Liverpool after W. J. Gell. Then Mr. Edwards was transferred to Manchester for a short time and again brought back to Liverpool to hold a similar position.

A few months ago, on the merger of the Gaumont with the Ideal companies, the staff of the latter was transferred to the Gaumont Company's premises in Slater Street, where Jack Hodgson, of the Ideal Company, became manager of the joint concern. Mr. Hodgson, up to about 12 years ago, was in partnership in Manchester Street, Liverpool, with J. Goddard, under the title of Hodgson and Goddard, film renters. His partner, Mr. Goddard, is now Manchester manager of P.D.C.

The third change to be recorded is that of Harold Askew, who was traveller for Gaumont-Ideal and prior to that appointment was in the service of the Ideal company.

Harriet Lake, blonde stage and musical comedy star, who has been placed under a long term contract by Columbia, will make her screen debut in "Let's Fall in Love," the company's elaborate musical comedy drama, which is to go into production very shortly.

Sally Blane and Anthony Bushell in CRIME ON THE HILL, which Wardour will Trade show on Friday, December 1, at the London Hippodrome

RADIO MUSICAL COMPLETED

"Flying Down to Rio" Spectacles

FIVE WEEKS' PRODUCTION

AFTER more than five weeks intensive production, with two production units working most of the time, Radio's aerial musical extravaganza, "Flying Down to Rio" is now completed.

Believed to be the first air-going musical show ever made, and spectacular by scores of beautiful girls dancing and singing on the wings of soaring 'planes, it is to be released as a super-special.

A brilliant array of talent engaged for the film includes Dolores Del Rio, Fred Astaire, Gene Raymond, Ginger Rogers, Raul Roulien, Blanche Frederici, Walter Walker, and a score of well-known comedians, singers and dancers, who were directed by Thornton Freeland.

Elissa Landi with Francis Lederer

Elissa Landi has been signed as leading lady for Francis Lederer, who is making his talking film debut in Radio's "Man of Two Worlds." The filming of the Eskimo sequences of the picture are now completed and work on the London scenes, in which Miss Landi will appear, is now in progress.

Elissa Landi has the part of the beautiful sister of an English explorer who brings the Eskimo (played by Francis Lederer) back to London from his native land. The love of the native for the girl, whom he worships as a goddess, is accounted one of the most unusual emotional themes yet adapted for the talkies. J. Walter Ruben is directing.

Elizabeth Allan's Ill Luck

Opportunity for one actress sprung from the misfortune of another when Helen Chandler was cast to play the feminine lead in the new John Barrymore starring film "Long Lost Father," in place of Elizabeth Allan, the young English star who was forced to relinquish the part as a result of a foot injury she received in a tennis match.

In order to give Elizabeth Allan every opportunity to retain the rôle she looked upon as the greatest chance of her career, Radio rearranged the production schedule. When the injury did not respond to treatment as rapidly as had been hoped, however, Miss Chandler was selected for the characterisation.

Ernest Schoedsack is directing the film which is the film version of a new novel by G. B. Stern, the popular English writer.

BECKENHAM AMATEURS' EXHIBITION

PRODUCTION PROGRESS

Beckenham Civic Society's annual exhibition, held at the Regal, proved conclusively that whatever disability the members may suffer through lack of a studio is compensated for by their wonderful enthusiasm and more than average ability as authors, producers, photographers and actors of their pictures.

The films screened this year show decided progress beyond previous exhibits, and when imagination of subject and actual photography are concerned, prove highly creditable to all participants.

As all their work is silent, sub-titles are a necessity, and it is here that the films lack finish, for these titles were practically unreadable on the screen.

The make-up, too, of the performers is at fault, but as this is a highly specialised duty of a special staff at the studios it is not to be wondered at if amateurs fail in this respect, however great their enthusiasm.

The films were shown, principally comedy, but "The Crystal" was well developed fantasy, the models from which many of the shots were made being ingeniously designed and thoroughly well constructed.

The society are now going to start with a more ambitious programme to embody sound and we wish them the success their efforts undoubtedly deserve.

CHATHAM CHARITY SHOW

On Saturday the annual performance in aid of the League of Mercy (Chatham Branch) was given at the Picture House, Chatham, when the whole of the proceeds were devoted to the cause. The lady president, Mrs. H. W. Davis, is the widow of the late Ald. H. E. Davis, formerly managing director of the Stoll's Theatres in Chatham (Empire and Picture Houses).

FILM AND THE PUBLIC

Arrangements have been made for Rotha, film critic and director of the "Contact," to lecture on "The Film and the Public" at Liverpool on Thursday, November 30, and under the auspices of the Merseyside Film Institute.

BRISTOL WINS "HERALD" £1,000

The lucky winner of the *Daily Herald* £1,000 crossword prize received his cheque on the stage of the Stoll P.H., Bedminster, Bristol, on Friday evening. The cheque was presented by Councillor Berriman to the winner, a man named Blatchford.

Among those present at the ceremony were W. Collings, manager of the house, and George A. Higgs, district manager of the local Stoll houses.

Theatre Furnishing
Pistons Ltd.
65-NEWMAN STREET
LONDON.W.1.

A MACHINE FOR EFFICIENT EDITING

PRINCIPLES OF THE OMNIA MECHANISM

At a recent B.K.S. meeting, an interesting discussion took place regarding various types of editing machines. No doubt the champions of the British-made article had in mind the Omnia machine, made by E. F. Moy, Ltd., which is used by several leading firms.

The machine is adapted to run either separate sound and picture films, or the married print. It is mounted on a substantial wood cabinet, which houses part of the electrical gear. In the design of the machine the convenience of the editor has been in every way studied.

There are two separate heads, one of which includes picture and sound gates, for married prints, while the other is a sound-head only. Each is fitted with a take-off, but take-ups are not normally provided, as for the short lengths usually run a bin is found more convenient.

The Mechanism

The picture gate, unlike that in some machines, contains an intermittent sprocket with Maltese cross drive of orthodox design; the slightly increased noise is more than offset by the much improved definition of the picture, while since no shutter is used, there is no flicker or eyestrain, notwithstanding which but little ghost is visible. Another advantage of the intermittent motion is that the film is almost invariably stopped in correct rack. The picture is viewed directly through a magnifying lens, and is not projected.

From the picture gate the film runs to the sound-head, which, like the second head, is of orthodox design, with curved gate, and fitted with Osram C.M.G.8 photo-cell. The two sound-heads are practically identical, and the quality of sound from either is irreproachable.

An important feature of any machine of this type is the method of control. In this respect the prime necessity of ease of working has been very carefully studied.

Motor Drive

The machine is driven, in the case of A.C. installations, by a ¼ h.p. Crompton-Parkinson synchronous split-phase motor, driving two heads through a right-angle gear-box. Either head can be coupled by a sliding gear. The stopping and starting of the motor are controlled by a pedal, which when released shuts off the motor and engages a powerful brake on the motor shaft, enabling the film to be stopped within a single frame.

For reversing, a switch is fitted in a convenient position, and so that no damage shall be done by reversing while the machine is running, the switch is covered by a sliding panel when the pedal is depressed. Separate switches are provided for working either head, and for switching on motor, amplifier and exciting lamps.

The machine can be supplied for running on either A.C. or D.C. In the former case, it is entirely mains driven, including exciting lamps and amplifier, but in the case of D.C., batteries are used for the exciting lamps and filaments, the H.T. and motor-drive only being taken from the mains.

Amplifier Quality

The compact amplifier, which is mounted between the two heads, conveniently close to the photo-cells, contains two indirectly heated valves only, M.H.4 and M.L.4, the latter having an anode dissipation of 5½ watts at 200 v.; the valves are transformer coupled. A milliammeter is provided in the anode circuit.

The eliminator, whether A.C. or D.C., is contained within the base of the machine. The rectifier in the former case is of the Westinghouse metal-plate type. Provision is made for connecting either a cone speaker or ear-phones as desired.

The whole machine is exceedingly convenient in operation, enabling the whole attention of the film editor to be concentrated upon the work in hand.

The Observation Window

Faulty Volume Control

A Robust Quartz Glass Mirror

16 mm. Sound Advance

THERE can be little doubt that in many kinemas, even those with regularly serviced sound equipment, the quality of sound is not what it was a few years ago; but in only too many cases I am convinced that this is solely the fault of the projectionists. I recently heard a film, recorded on the new British Acoustic process, with its peculiar double track, which I know from experience is capable of excellent results; yet the reproduced sound was definitely poor, especially on voices.

THE trouble was not in the Western Electric reproduction; nor was it, as the layman would conclude, the recording; actually the whole trouble was in volume control—the projectionists consistently kept the fader two or three points too high.

THE whole of the technical Press unites in condemning excessive volume, and yet it is the most common fault in all classes of halls. Not only is any sort of recording fault or ground noise accentuated by excessive volume, but it needs a hall of exceptional acoustic properties to enable speech to be still distinct and pleasing, without excessive reverberation.

EXCELLENT reports are coming to hand of a new type of arc mirror which Walturdaw's have been trying out for the past five months. The mirror is made of quartz glass, although there is none of the usual imperfection and strix of quartz visible; the glass is slightly thinner than usual. Altogether several scores of these mirrors have been installed since June, and so far not one has been broken.

THE manufacturers state that such exacting tests have been made as blacking over a portion of the surface, so causing uneven heating, and also dropping the heated mirror into cold water, both without any ill effects. Such a remarkable mirror must effect a considerable economy in the running of the mirror arc, particularly as I am told that there is no increase in price over the standard mirror.

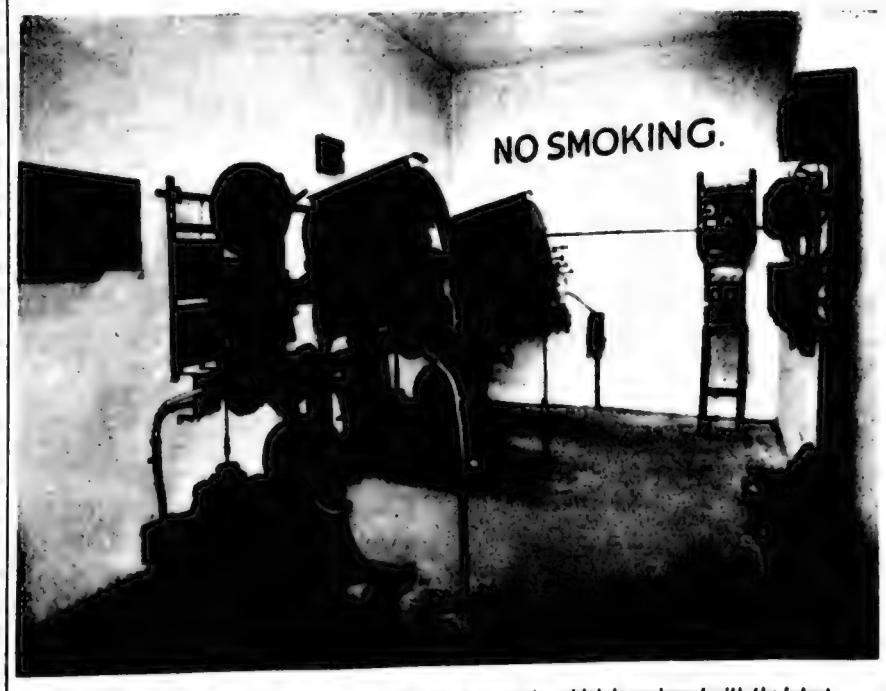
A FURTHER economy is effected by an arrangement made by Walturdaw for re-silvering mirrors when in due course the silvering fails. The mirror is stripped, reground and polished on both sides, and resilvered, so being, in effect, a new mirror. The cost is approximately half that of a new mirror.

IT is a custom in some kinemas when running a beauty contest or a competition on popular vote lines, to estimate results on the volume or duration of applause. Those who estimate must be surer of themselves than most people. For my part, I should welcome an apparatus which would register results in "time-decibels" in the stalls or balcony and co-ordinate them with the accuracy of an adding machine.

THE exhibition being held this week at Dorland House, Regent Street, demonstrates how great is the development made in the 16 mm. talkie world. A very short time ago people were thinking solely in terms of disc recording for amateurs, owing to difficulty in recording on a narrow sound track. Now this has been achieved with quite good results, although it is obvious that there is room for improvement to reach the 35 mm. standard. A detailed description of the Cine Exhibition will be found on a later page.

J. BENSON.

THIS WEEK'S PROJECTION ROOM



The operating box of the St. James's Theatre, Harrogate, which is equipped with the latest Kalee No. 11 Special sound projector with forced feed lubrication and oil filter process

GERMANY'S NEW STANDARD FIGURES

VARIATIONS FROM ACCEPTED STANDARDS

A SERIES of standards for 16 mm. silent and sound films and equipment has been issued by the Deutsche Kinotechnische Gesellschaft; it varies in several respects from the existing American standards.

The pitch of the perforations has been increased to 7.62 mm. for raw stock, the sizes of perforations being 1.27 mm. by 1.83 mm. The single row of perforations has been adopted for sound, the centres of the perforations being 1.84 mm. from the edge of the film.

Aperture Size

For either sound or silent, the aperture size has been fixed at 10.41 mm. by 7.47 mm. for the camera, and 9.65 mm. by 7.21 for the projector. The sound track is 1.65 mm. in width, 0.65 mm. from the edge of the film, which makes the centre of the track 1.47 mm. from the edge.

NOT A CONTEMPTIBLE

A manager we know, very proud of his staff, said that his "barker" was an army in himself—he'd been at the front for years!

In regard to sprockets, it is pointed out that American standards provide altogether for nine different types. In the German standards, two types are provided for each of 8- and 16-picture sizes, each with modifications for camera and projector. The 8-picture sprocket has a film-track diameter of 19.1 mm. for the projector, and 19.25 mm. for other apparatus, the diameter of the tops of the teeth being, respectively, 20.6 mm. and 20.8 mm. The 16-picture sprocket has a film-track diameter of 38.2 mm. for projector, and 38.4 mm. for other apparatus, the diameter over the teeth being 39.7 mm. and 39.9 mm. respectively. In all cases, the centre distance of the teeth is 12.32 mm., and the width of the film-track of the sprocket, outside the undercut, is 2.8 mm.

Groove on Sound-track

For sound sprockets, an excellent innovation is made, in providing a groove on the sound-track side, where the teeth would otherwise come, so eliminating any scratching of the sound-track. The width of this groove is 1.8 mm., with a flange of 0.5 mm. either side of it. Otherwise the same dimensions apply as to silent sprockets.

Irrespective of the merits of either system of standards—and it would seem that some of the hundreds of millimetres could quite well have been eliminated—it is unfortunate that before publication of these divergent standards, a single set of standards could not have been agreed jointly by the S.M.P.E., the B.K.S. and the German organisation. The alteration of the pitch of raw stock especially seems likely to lead to minor troubles, not so much on solely amateur machines, as on commercial projectors and processing machines, which will be in more or less constant use.

Western Electric wide-range system is in use at the Atlas Picture House, Meanwood Road, Leeds. Ernest Sedgwick, the manager, informs us that his company was the first in Leeds to place an order for the new equipment.

SIEMENS-PLANIA CARBONS
High Efficiency
High Quality
High Brilliancy

Another Big Week for London Showmen

The release of "A Bedtime Story" has stimulated exhibitors to various expressions of the showman instinct. In his review "Londoner" comments on a number of original stunts for this film.

THE commendable ideas worked by Victor Coombs for "A Bedtime Story" attracted daily crowds to the vestibule of the Dominion, Walthamstow.

The whole of the vestibule was arranged as a nursery ward, with a plentiful supply of publicity for the Cow and Gate Milk Co.—a concern who are allied with Paramount in a national publicity campaign.

A baby's cot was the centre of attraction, with a "cut-out" of Maurice Chevalier standing, by the side, in his dressing-gown in an attitude of bewildered admonition towards the occupant. This was a remarkably lifelike mechanical doll which, each time it uttered a wail, sat up in a beseeching manner. The actions had every semblance of a real baby. The test of the illusion was to be found in the enormous number of people who made a thorough examination of the exhibit before being convinced that it was only a doll.

Another amusing stunt was a "laughter machine" similar to the novelties to be found in fun fair arcades. At the top of the machine was the question, "Are you strong enough to laugh?" and patrons were invited to try their strength. As they turned the handle of a machine, a pointer travelled round a dial, and as it reached each section there was an amusing couplet anent one's capabilities to laugh. As the pointer attained the final round of the dial, the letter ing read, "You are strong enough to see ——," and the whole of the machine lit up and the title of the film, "A Bedtime Story," appeared on an illuminated background. This most ingenious idea provided good fun and amusement—and publicity.

Beds and "A Bedtime Story"

As an additional aid to exploit "A Bedtime Story" (Paramount), Jack Hanbury, of the Pavilion, Shepherd's Bush, made a corner in all the local furnishing shops and obtained a number of window displays. There was hardly a thoroughfare which abutted on to the Pavilion that did not contain a shop window display advertising the film. The smiling figure of Maurice Chevalier seemed to be facing one from everywhere.

The advertising matter was as piquant as many of Chevalier's saucy lines. The handwritten announcements and composite figures of "Maurice" and the baby were designed and carried out in the Pavilion studio, and struck an original note.

A word of congratulation on the outside display for "I Was a Spy." The title of the film was emblazoned across the front elevation of the building in "strip" lighting—the letters being 8 ft. high.

Fulham Goes Mad

The crazy show put over at the Forum, Fulham, staged by "Vic" Collingridge, provided one with one of the most hilariously mirthful evenings I have experienced for a long while. It was noteworthy for the originality with which the idea was conceived and put on.

The publicity was most amusing, and included humorous "cut-outs" 25 ft. high on the front. Also, a "cut-out" of an old-time "four-wheeler," complete with boisterous fares, giving directions to the driver to go to the Forum. Inside the vestibule were distorted mirrors—causing roars of laughter. On the doors, the linkmen were dressed as old-time "cabbies," smoking cigars and holding whips. The pageboys all wore reversible uniforms, and it was difficult to know which was the right way round. The usherettes had shock-headed ginger wigs, and the male staff were attired and acted like the craziest of Karno's waiters.

The show proper consisted of uproarious fun, which, however, had a leavening of serious moments, serving to accentuate the comedy side. The stage setting had a background of ultra-modern panorama of skyscrapers and a peep into the future. Early-Victorian furniture was used—palms, sofas, and "what-nots."

There was no interference made with the picture programme, the comedy being confined to the stage and interludes. There were, however, a number of "cod" slides and "trailers." One announced the title of a film, "which will *not* be shown." A house "damager," aided and abetted by two jovial dwarfs, was indefatigable in maintaining humour.

Needless to add, Chas. Coles, the musical director, and Jack Courtnay, the organist, were "roped in" and contributed to the gaiety of the show. The former suffered the indignity of being hauled up and down in the best style of the conventional flying ballet, and Jack Courtnay, in a bathing suit, appeared seated at the organ standing.

At Blackfriars

It is fairly generally known that the City of London contains no commercial kinema theatre, but the Grand Central in Blackfriars Road is probably the nearest hall to the City boundary.

When I looked in there last week, Manager J. E. Bateman was taking a day off duty and I was able to have a chat instead with J. E. Phillips, one of the directors. The hall has been in the hands of his firm rather over a year and he reported that business is gradually being built up amongst local residents.

New seats are now being installed to make the place as attractive as possible, but Mr. Phillips expressed the view that the deciding factor in retaining public support is a good programme, and this he and his partners are providing.

Like the majority of the independent exhibitors, he is opposed to trade combines, circuits, etc.

Baby-talk at the Elephant

I was unable to see G. Wilson Speakman, manager at the Elephant Theatre, when I called a few days ago, but I noticed that for "A Bedtime Story" (Paramount) he was emphasising the appearance in it of one of the screen's youngest and most attractive stars.

The entrance to this modernised theatre, by the way, strikes me as being one of the most bright and attractive I know. The decorations are modern without being garish and there is cleanness, colour and purpose in the lay-out of the foyer which is very pleasing.

Camberwell Career

Charles Tanner, who, twenty-seven years ago, opened the St. George's Hall in Westminster and seven years later moved to the Purple, Camberwell, has had an interesting kinema career.

Like many old-timers, he regrets the passing of the days of the open market and individual showmanship before vast circuits attained their present power.

He is not the only old servant of the company. He remarked with pride that the firm has always paid its staff rather more than the legal minimum, with the result that the employees take a keen interest in the business. Several of them have records almost equalling that of their chief.

A Novelty at the Canterbury

While chatting with Assistant Manager Pinder in the vestibule of the Canterbury, in the Westminster Bridge Road, last week, my eye was attracted by a novel advertising device, which, I was told, was the work of the chief operator there.

Hanging from the ceiling across the corridor which leads from the entrance to the auditorium was a wide screen covered with fabric coated with an aluminium covering. On this was projected an announcement about the screening this week of "I Was a Spy."

As I looked the lighted words swung across the screen from side to side. The explanation was a simple one—but ingenious. The operator had taken the blades off one of those electric fans which oscillate slowly from side to side and in their place had fixed a small slide lantern. The apparatus was clamped to a suitable beam near the roof and the moving announcement was the result.

LONDONER.

An attractive display arranged with Woolworths, in Oxford Street, W., for DINNER AT EIGHT (M-G-M) at the Empire, Leicester Square, W. In addition to a display of the song the table was set with everything for "Dinner at Eight," stocked by Woolworths

BEATING THE BOOK

Chatham Tie-up for John Galsworthy's "Loyalties"

Prior to the screening of "Loyalties" (A.B.F.D.) at the Empire, Chatham, Herbert E. Webster devised a street and shop tie-up scheme on original lines. A man paraded the streets carrying a model of a book with gilt embossed cover, 8 ft. high, stating in the appropriate position the title and author's name, and a notice to the effect that "This book is enormous—the film is even greater. See it at the Empire."

At W. H. Smith's and two other book stores was prominently displayed among copies of John Galsworthy's book a 4 ft. 6 in. by 4 ft. model book in gilt, made of three-ply wood to open, giving on the cover, in addition to the title and author, the cast in the film, and "Empire edition" clearly shown.

An art board drew attention to the film and stated "See the film and buy the book."

90 Degrees South

"90 Degrees South" (New Era), which was shown on the same programme, also gave Herbert E. Webster facilities for displaying his ingenuity. A tie-up with men's wear stores was arranged; and in their window an effective tableau was arranged.

The background depicted an Arctic scene, 9 ft. by 8 ft., with the sun rising at the rear of the snow-covered landscape, and the *Discovery* among the ice floes. In the foreground was a man (cut-out) shooting at seals. To the right was a board giving details of the film: and at the left was a notice stating "Our overcoats will keep you warm in the coldest weather."

At Scott's dry-cleaning and dye stores were boards handpainted in ice and snow covered letters, stating: "Two great Scotts." "The undying story of Capt. Scott" and "Scott's, who have known the dye-story for years."

The painting competition organised by the *Chatham Observer*, in which children had to complete the figure of Mickey Mouse, resulted in a large attendance of children at the Empire, Chatham, last Saturday. The twelve prize-winners of free seats were there among the whole host of children. This publicity did much to herald the arrival of the new Mickey Mouse feature about to commence at the Empire.

KIDDERMINSTER JUNGLE

For "So This is Africa"

As publicity for "So This is Africa" (United Artists) the window of the Grand, Kidderminster, took on the semblance of an African jungle. Realistic impressions of palm trees were portrayed on the backcloth while cut-outs depicting palm trees amid an undergrowth of jungle grass provided the setting for the central tableau.

The latter represented Wheeler and Woolsey, in tropical attire, wedged in a cauldron, around which danced a group of Amazons, led by Raquel Torres. Spot lighting playing on the two mirthmakers added to the effectiveness.

A top streamer announced the title, while catchlines, such as "Out-Tarzans all Tarzan pictures," "The craziest comedy ever seen," down the side pieces excited interest. The names of Wheeler and Woolsey in large cut-out letters were placed along the base of the window.

This effort of the indefatigable pair, Bob Gudgeon and Harry Blent, manager and assistant, achieved very satisfactory results.

A radio exhibition in the foyer of the Palladium, Oldham, for RADIO PARADE (Wardour)

PUTTING OVER "RADIO PARADE"

Great Display of Sets in Oldham Foyer

NOT far short of £200 worth of radio goods were loaned by Messrs. Ferranti, Ltd., radio manufacturers, of Hollinwood, for a lobby display in the Palladium Picture Theatre, Oldham, as part of the publicity campaign in connection with "Radio Parade" (Wardour). It will be seen from our photograph that they made the fullest use possible of the opportunity for propaganda.

The theatre itself benefited very considerably because the works are almost on their doorstep and lots of patrons are Ferranti employees.

The stars, which were suspended from the ceiling, were held in position with strips of tinsel. On each radio receiver were still photographs and scenes from "Radio Parade."

There was a subsidiary display in the entrance hall of the kinema.

SOUTHEND ROAD-UP BILL

Safeguards Patrons

To make an old idea live anew is the acme of good showmanship. J. J. Backhouse, manager of the Kursaal Kinema, Southend, gave new life to the road up idea at his showing of "Cavalcade." D.C.s, red and black on white, worded:—

"Road Up Ahead—Drive Slowly." This additional precaution, issued by the Kursaal management, is considered necessary to safeguard the hundreds of patrons who may be waiting admission to see "Cavalcade."

These bills were well placed on the three roads leading to the Kursaal, each one of which, fortunately for Mr. Backhouse, had repair obstructions on them. Idea and wording were so unusual that many stopped to read, and were thus made aware of the show.

SHEFFIELD ARTISTRY

Big Show for "Big Cage"

Every angle of exploitation was used by Len Shaw, manager of the Sheffield Picture Palace (Union Street), in putting over "Big Cage" (Universal) and one of the most novel angles was a number of large posters, which were ingeniously devised so as to incorporate both litho and hand-written bill in the same poster. This was achieved by cut-outs from litho posters being imposed on artistically hand-written surrounds.

Another feature was a tie-up with the *Sheffield Daily Independent*, a drawing competition, for which valuable money prizes were offered. This attracted a large number of entrants, and secured a lot of news publicity. Special contents bills outside newsagents' shops and a parade of sandwichmen in principal streets, football grounds, etc., were other angles.

A brilliantly illuminated scenic setting right across the front of hall attracted crowds of passers-by, and there was a distribution of throwaways.

A LIVERPOOL STAR

Film Traveller's Daughter

One of the artistes appearing in "Channel Crossing" (G.B.-D.), which was featured at the Rialto, Liverpool, last week, is Aileen Latham, whose father, Albert Latham, is on the sales staff of Metro-Goldwyn-Mayer, Liverpool. Realising the publicity value of a local artiste in the film, Reg. Halstead, manager of the Rialto, booked Miss Latham for a variety interlude at the Rialto during the whole of the week.

Miss Latham, who is only sixteen years of age, appeared on the stage, accompanied by the Rialto ballroom orchestra, and gave a 15-minute variety performance.

"I WAS A SPY" AT NORWICH

Marthe McKenna Present

In anticipation of the screening of "I Was a Spy" (G.B.D.), Madame McKenna made a personal appearance at the Haymarket Picture House, Norwich, on Thursday last, when she was introduced to the audience by C. H. Russ, of Gaumont-British, and made a notable speech on her adventures during the war. On her arrival at the Haymarket, Madame McKenna was received by A. E. Williams, acting manager of the house, with whom were H. E. Witard and other prominent citizens.

WRIST WATCH TO FIT 'KONG'

Specially Made by Govan Jeweller

IAN BRYSON'S EXPLOITATION

IAN BRYSON, manager of the Lyceum, Govan, Glasgow, together with his able assistant, W. Swan, obtained capacity business with their exploitation for "The Kid from Spain" (U.A.) and "King Kong" (Radio).

For "The Kid from Spain" a huge display was erected above the canopy with a cut-out head of Eddie Cantor surmounted by two girls in Spanish costume. Fifteen thousand special folders were circulated, while two usherettes, attired in Spanish costume, distributed other publicity material throughout the district. Tie-ups were arranged in conjunction with the Ever-Ready company at all the chemists and the principal agents of the Ever-Ready products. Further displays of stills and cut-outs were arranged with radio and gramophone shops. Stills, display frames and a cut-out of Eddie Cantor, surrounded by a bevy of "Goldwyn" girls against a hand-painted bull-ring setting, attracted considerable attention in the theatre's display windows.

The screening of "King Kong" was announced by a display of huge cut-outs of Kong. One of the large show windows was transformed into a jungle with a figure of Kong clutching the girl from the altar. The eyes of Kong were illuminated, and the setting was lit by a soft green light. A local jeweller co-operated and arranged a display of a huge Ingersoll watch, made to look like a wrist watch, together with a card with the wording: "Would this watch fit King Kong? See 'King Kong' at the Lyceum and find out for yourselves."

In return, Mr. Bryson displayed in the kinema's entrance a special frame announcing: "See King Kong's wrist-watch—specially made for him at the Govan Clock Hospital."

"OUT ALL NIGHT"

Amusing Stunt at Coatbridge

An amusing stunt was worked at the Empire, Coatbridge, by Tom Nisbet, the manager, for the showing of "Out All Night" (Universal).

Dressed in full evening dress, carnival hat, tie loose and a silk stocking dangling from his pocket, a man impersonating Slim Summerville wandered on to the top of the canopy and lay down to sleep. He roused himself occasionally to shake his boot at a couple of big, three-ply wood black cats on a corner of the canopy.

He then wandered down to the vestibule, where he moved in a dazed condition and dangling his boot.

Three days' excellent business resulted from this effective boost, which was carried out for three hours every day.

BRISTOL MYSTERY MAN

Exploits "Contact"

Norman Edgar (Western Airways, Ltd.) and the *Bristol Evening Post* tied-up with the King's and Whiteladies Kinemas, Bristol, when the two houses were showing the air film, "Contact" (Wardour) last week by offering twenty free return trips on the air ferry from Bristol to Cardiff to patrons of the theatres. On two nights of the week a "mystery man" visited each theatre and presented the tickets for the trip to persons who were carrying a copy of the newspaper.

Both H. M. Burge, of the King's, and Trevor Jones, of the Whiteladies, made vestibule displays for the film. The latter had a special display in an alcove in the vestibule of the theatre of photographs lent him by the Bristol Aeroplane Company of various types of machines, and also a model to scale of the famous Bristol Bulldog Fighter. Above the display Mr. Jones had a large model 'plane, which he made himself and which is capable of flying several hundred yards.

The local branch of Thomas Cook and Sons gave a whole window display to the film, which also received good write-ups in the local Press.

"UP FOR THE DERBY"

A Parade of Wooden Horses

The citizens of Brierley Hill were much amused recently by the spectacle of a diminutive page-boy trailing a string of wooden horses along the High Street. Affixed to two of the horses were large-size figures of Sydney Howard, whose film, "Up for the Derby" (G.-B.D.) was showing at the Picture House.

When the "tour" was complete, Manager J. Ernie Brown superintended the mounting of the ensemble on the roof of the kinema, where they were floodlit and could be seen for many miles around. Result—capacity houses at every performance.

The
E. G. TURNER
Sound Screen

All Enquiries to
The Perforated Front Projection Screen Co., Limited
19, Charing Cross Road, LONDON, W.C.2.
'Phone: Whitehall 4087

A tie-up by C. E. Windsor, of the Regent, Sheffield, in one of the leading stores gave excellent publicity to THE ONLY GIRL (G.-B.D.)

An Appeal to Lady Patrons

SHEFFIELD TIE-UP FOR "THE ONLY GIRL"

"COLE'S Corner" is one of the most popular meeting places at Sheffield for ladies. For that reason many exhibitors have endeavoured unsuccessfully to arrange a tie-up with Messrs. Cole. C. E. Windsor, manager of the Regent P.H., Sheffield, was the first to succeed, and his scenic tie-up for "The Only Girl" (G.-B.D.) was so artistically carried out that it was always the centre of a large crowd. This was only one of a series of tie-ups arranged with leading tradesmen, and these, in fact, were the principal angle of the exploitation, although a capital lobby display and outside scenic show were other good features.

AN ALL MUSICAL BOOST

Southsea Tunes In

Ronald J. Brunt (manager) and his assistant, Patrick Reed, put over an excellent stunt at the Commodore, Southsea, for "Facing the Music" (Wardour). A tie-up was effected with the Wurlitzer Radio Co., who loaned a radiogram, which was installed in the entrance lobby, and throughout the week prior to play date, plugged the song hits from the film. Suitable showcards announced the tunes.

To complete the campaign, Manager Brunt arranged with his organist, G. W. Evans-Harris, to play throughout the week a novel interlude, entitled "A Trip Round Portsmouth," in which all prominent stores and shopkeepers were introduced by means of suitable tunes to advertise their products.

The shopkeepers in return gave their support by arranging window displays.

CONSISTENT PUBLICITY

Wins Regular Patronage

Eric Forgham, consistent in his efforts to keep the Gaiety, Birmingham, a centre of entertainment, never fails to boost a forthcoming programme in a commendable manner.

In connection with "Radio Parade" (Wardour) he arranged three full window displays of a plywood pageboy pointing to an art contents bill of the film, stills and tie-up announcements.

During the showing of "When Strangers Marry" and "Strictly Personal" 5,000 folders were distributed, on the front page of which was "Strictly Personal—What Happens When Strangers Marry." The inside contained catch lines on the films, whilst on the back page was a boost for the A.B.C. Big Picture Parade.

An extensive front of the house display was staged to publicise "The Mystery of the Wax Museum" (Warner), and 5,000 teaser folders were distributed.

For the screening of "King Kong" (Radio) five window displays were arranged with local stores, one of which, at Pickford's, consisted of a stage setting of Kong against a background of skyscrapers, with the announcement, "We could even move Kong. Let us quote you for your requirements. Do not miss 'King Kong' at the Gaiety."

In addition to this five thousand special folders and one thousand filmograms were distributed.

BONNY CHILDREN

Result of Paramount Competition

Prizes won in the Child Beauty Competition organised by the management of the Futurist Theatre, Birmingham, in conjunction with the *Birmingham Evening Despatch* and Cow and Gate, Ltd., were formally presented by Miss Patricia Rossborough, the B.B.C. vocalist, during an interval in the evening performance at Paramount's local key theatre on November 24. There were 44 winners and most of the kiddies were brought to the theatre to see their parents collect the prizes. F. R. Buckley, the *Evening Despatch* film critic, and Betty Hicks, woman editor of the *Evening Despatch*, assisted Robert Graham, general manager of the Futurist, at the presentation ceremony.

Arrangements are being made by Geof. Hickson, manager at the Princes, Leicester, for the poor kiddies to again have an entertainment at that hall on Christmas Eve morning. After the show the children will receive gifts.

BRISTOL'S GARTER HUNT

Clever Publicity for "The Only Girl"

FREE SEATS AS REWARD

A CLEVER stunt was worked by G. H. Blackburn, of the New Palace, Bristol, with the co-operation of the lady members of his staff. Several hundred pairs of ladies' garters, in various attractive colours, were made by members of the staff. To each garter there was attached by a blue cord a small tab, which read "'*Honi soit qui mal y pense.*' This is the cause of all the trouble in 'The Only Girl' (G.-B.D.). On presentation at the New Palace, Baldwin Street, it will admit one lady free of charge on Monday, Tuesday or Wednesday."

The ladies of the Palace staff not only made the garters, but undertook the distribution of them during the mornings before the day's performance started. This distribution was carried out in many different ways, a garter would be left in a tramcar, dropped into a motor car, or hung on an office door. One might be dropped on the pavement in a busy thoroughfare. The queer situations where the garters were found added to the fun, and the humour of the thing was generally appreciated.

As a vestibule display, Mr. Blackburn had a garter with jewelled buckle resting on a velvet pad underneath a glass shade, with the motto of the famous order of chivalry, and the statement that "This was the cause of all the trouble."

PAVING THE WAY

For Bigger Business at Wednesbury

W. Annis, manager of the Palace Theatre, Wednesbury, is ever on the alert to seize topical incidents to boost his kinema and films. Recently the municipal authorities saw fit to repave the footpath in front of the hall, and, quick to see the possibilities of this, Manager Annis had six-sheet posters written each side of the hall announcing,

F. Clifford's street advertising for CAVALCADE (Fox) at the Hillcrest Picture Lounge, Leeds

"We are paving the way to the Palace for the greatest offering of super films ever shown in the town."

Another smart stunt of Mr. Annis was for "Letting in the Sunshine." In connection with this film, he obtained the services of a local window-cleaner who, attired in a special suit, paraded the town on behalf of the hall and offered free window-cleaning service to "Let in the Sunshine." "I am letting in the Sunshine through your windows; visit the Palace and see 'Letting in the Sunshine,' the latest Albert Bourdon success, which will entertain, both with its comedy and song hits."

At each house at which he called he left small business cards announcing "Dr. Albert Bourdon, L.A.R.F. I shall be at the Palace, Thursday, Friday and Saturday. Afternoons at 2.30 and Evenings 6 until 10.30. Do not fail to make your appointment."

This smart stunt was responsible for record business, says Manager Annis.

"MICKEY MOUSE" CAFE CHINA

SUGGESTIONS FOR XMAS SHOWMANSHIP

NOW that the Christmas season is upon us, exhibitors, particularly those with cafés attached to their houses, might do a lot worse than capitalise the popularity of Mickey Mouse among their juvenile patrons.

As a help towards making a direct appeal, the suggestion is made that "Mickey Mouse" china, as produced by Paragon China, Ltd., should be employed whenever children are served in the tea-room.

The "Mickey Mouse" china comprises cups, saucers, plates, etc., which bear an artistic coloured incident from the famous Disney cartoons. Apart from being employed in the café of the theatre, it is conceivable that this china, if displayed in the foyer, would be in demand as a souvenir of the picture, with consequent profit to the exhibitor.

An alternative source of revenue and patronage is a tie-up between china dealers and the theatre where Mickey Mouse films are being shown.

MOVING ARM OF KONG

Hull Showman's Ingenious Device

Manager Stan Dixon, of the Regent, Hull, put over some effective publicity for "King Kong" (Radio). A 48-sheet cut-out of Kong holding an automobile in his outstretched hand, was placed over the entrance.

Mr. Dixon hit upon the idea of making the arm move, and set about the job accordingly. An old electric office fan was stripped and the motor put into use. Procuring several parts from a Meccano outfit, he fixed these to the motor. The arm of Kong was then cut away and about 3 ft. of plywood was added as an extension to the arm, and joined again at the shoulder.

An iron weight was fastened to the extra piece of plywood to act as a balance. The improvised motor was fixed behind the model and set in motion. The figure was then given the appearance of lifting the motor car at intervals.

The ape's eyes were cut away and a green light placed behind. The cut-out, which was specially flood-lit at night, caused a good deal of attention.

A LUCKY DOG PARADE

Puts Over Universal's Film

Dog lovers of all ages and classes were attracted by a competition arranged by A. Corrison, of the Regent, Truro, in connection with "Lucky Dog" (Universal), which he was showing at the house. Three classes were arranged, the first class for children under 12 parading dogs of any breed. Class two was for adults parading the best-looking dog, and class three for adults parading the ugliest dog. All dogs had to parade at the Regent, where the judging took place in the foyer, the judge being a local councillor.

The public was naturally intrigued and a big crowd was attracted. The local Press gave good notices, and the *Western Evening Herald* published a photograph of the parade and the judging.

SAFE-CRACKING SCENE

For "Just Smith"

J. Smylie, manager of the Rink Cinema, Smethwick, makes full use of his side window for film exploitation, and each week patrons are provided with a colourful setting of forthcoming programmes. His latest display in this connection is for "Just Smith" (G.B.-D.). For this he utilised an old safe which had been broken open by thieves entering the theatre some months back. This was placed in the corner with a life-size cut-out of Tom Walls kneeling beside it, with a pearl necklace in his hands. The scene was completed by a backcloth depicting a cabin scene on board a ship. Coloured stills from the film were arranged down each side, whilst on top of the safe was a coloured card bearing the wording, "Tom Walls, in 'Just Smith,' opens a safe, but who cracked this one?"

A streamer across the top of the display, with the wording "Tom Walls in 'Just Smith,'" completed the display, which, by reason of the combination of the local setting, caused much attraction.

A safe-cracking scene staged by J. Smylie, of the Rink Cinema, Smethwick, in connection with his presentation of JUST SMITH (G.-B.D.)

BIG WORCESTER CAMPAIGN

SETS UP RECORD FOR "YOU MADE ME LOVE YOU"

W. J. HAINES, of the Scala, Worcester, went all out for a week's record business with "You Made Me Love You" (B.I.P.), and succeeded in getting the whole city talking with his excellent exploitation.

Besides doubling his display ad. space in the two newspapers throughout the week, and distributing from door to door in Worcester and Malvern 7,000 heralds, Mr. Haines secured magnificent window displays with all the music stores and gramophone shops.

The most noteworthy of these was with Woolworth's, who allocated a whole window to a brilliant display, which attracted the attention of hundreds of passers-by, causing them to stop and look. Two 60-in. by 40-in. enlargements of Stanley Lupino and Thelma Todd were exhibited, with a selection of very attractive coloured stills, and copies of the two songs featured in the film were displayed along with a card which read, "Two songs that will be on everybody's lips, 'What's Her Name?' and 'Why Can't We?' featured in 'You Made Me Love You,' with Stanley Lupino and Thelma Todd at the Scala Theatre, Monday, November 20, for six days only. Buy your copy now!" The whole window was decorated with tiny electric lamps, which flashed on and off, giving a very striking effect to the lettering on the cards, which was all carried out in silver.

The decoration of the foyer of the theatre consisted of a display of cut-outs, enlargements and stills, and a display of specially designed posters was made by sandwich-board men, who paraded the streets of both Worcester and Malvern.

"FOOTLIGHT PARADE" Music Plug Campaign

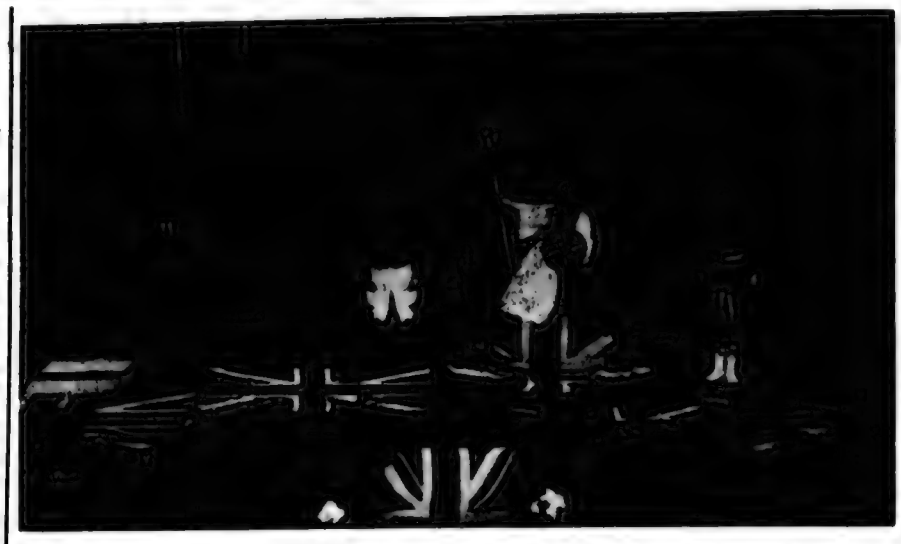
By arrangement with Feldman and Co., well-known film music publishers, the five big song hits from Warner's "Footlight Parade" will receive the biggest musical publicity boost ever accorded a picture.

"Shanghai Lil," "By a Waterfall," "Honeymoon Hotel," "Sittin' on a Back-yard Fence," and "Ah, the Moon is Here!" have been recorded by a host of the biggest stars of the American music world, including Paul Whiteman and his band, Rudy Vallee, George Olsen, Guy Lombardo, the Boswell Sisters and Bing Crosby, to name but a few, and these records will be available over here in due course.

Then, in addition, every well-known English band leader and stage or broadcasting personality is also recording the numbers from "Footlight Parade," and will broadcast them in due course.

All the English gramophone companies are preparing recordings by the above band leaders and artistes.

"Footlight Parade" has been set for release on April 16.



An impressive prologue from CAVALCADE (Fox) staged by Manager G. A. Fullerton, of the Playhouse, Elgin

Trains for "Cavalcade" Patrons

ELGIN SHOWMAN'S ENTERPRISE

An Impressive Prologue

WHEN showing "Cavalcade" (Fox), G. A. Fullarton, manager of the Playhouse, Elgin, arranged with the railway company to run special trains for patrons coming from a radius of 40 miles. In addition, a big exploitation campaign was launched weeks before playdate. Posters were billed at every cross-road for miles around.

The fixing of sticky-back advertisements on parcels, mails and anything travelling to surrounding districts proved good publicity. So successful was the advertising that hundreds more than the actual population of Elgin paid for admission and enjoyed a prologue which, as many remarked, added dignity to a great picture.

This prologue was most impressive. The picture above gives an idea of its setting. For the benefit of other showmen, we will reprint G. A. Fullarton's description of this, which is as follows:—Stage black-out as figures take up position. Open on trumpets at beginning of "Cavalcade" record (H.M.V.); same time fade on stage lights. Cut on end of trumpets. John Bull walks out from behind centre of curtain to position and speaks prologue. At last word of prologue open up on chorus of "Land of Hope and Glory" at end of "Cavalcade" record. Fade off stage lights on end of chorus. Open on music of "Cavalcade" title. Keep stage black-out until figures of prologue move off stage and then shoot title on screen.

BARNSLEY SEARCH FOR MYSTERY MAN

"I WAS A SPY" STUNT

Barnsley was agog last week endeavouring to identify a mystery man, who distributed gifts to those fortunate enough to run him to earth. This was one angle of the big boost given "I Was a Spy" (G.B.D.) at the Empire Super Kinema, Barnsley. Twelve local tradesmen co-operated in the scheme, a full composite advertising page being taken in the *Barnsley Chronicle*.

What the "sleuths" had to do was detect an individual whose photo, part face, was reproduced on the special page. He could only be accosted inside or immediately outside one of the shops advertising, and on being asked if he was the Empire "I Was a Spy" mystery man, he delivered up an order which could be exchanged for 10s. worth of goods at the shop where he was caught.

A capital lobby and outside display tied up with the stunt, which certainly set all Barnsley talking.

BRISTOL XMAS SHOWS

Applications for Christmas Day opening will be made by Bristol exhibitors on Tuesday next, December 5. The majority of the houses are putting in applications, but the two Gaumont-British houses, the New Palace and the Regent, will adopt their usual policy and close on that day.

BRISTOL INTEREST "CAPTURED"

STREET PUBLICITY THAT WAS DIFFERENT

A BREAKAWAY from the ordinary type of sandwich board street announcement was made by C. W. Scott-Buccleuch, of the Empire, and W. Prodgers, of the Triangle, Bristol, for "Captured" (Warner), which they had on a concurrent run.

Using two doormen, one from each house, they sent them out to parade the streets in boxes, which were suspended from their shoulders by straps. Each box was 3 ft. square, and on all of the four sides were announcements about the film. The men walked about 6 ft. apart in Indian file, and they carried a large banner between them, with matter about the film upon it. The appearance attracted considerable attention, and people who would have paid little heed to an ordinary sandwich board display, stopped and took notice of this method of boosting the film.

Mr. Scott-Buccleuch arranged a pre-view of the film for the Press, and extended invitations to the officers of the local branches of the British Legion, and to all ex-prisoners of war in the city.

A vestibule display was made at the Empire on the Sunday evening before the film opened on the Monday. Extra newspaper space was taken and about 20,000 handbills distributed.

"THE WORKING MAN" Catered for at Coventry

By arrangement with Messrs. Jayes, the furnishers, a whole window display was arranged by S. J. Hobbs for the screening of "The Working Man" (Warner) at the Empire, Coventry.

A large hand-painted cut-out of George Arliss was superimposed against a background of cut-outs of factories, and in front of the window were two cut-outs of a young man and girl toasting "The Working Man." The whole display was illuminated by floodlights and caused a great deal of attraction.

In a tailor's shop was displayed a figure of George Arliss in the act of driving off on a golf course. Appropriate art cards called attention to the benefits that "The Working Man" could secure by shopping there.

For the forthcoming screening of "The Blue Light" (Universal), Mr. Hobbs, together with his assistant, H. L. Rombach, has built and painted several fine Alpine scenes for the inclusion in a number of window displays.

"GOLD DIGGERS" BALL

To advertise "Gold Diggers of 1933" at the Elite, Nottingham, this week, a ball was held at the Victoria Halls on Saturday. Tickets for seats were offered as spot waltz prizes.

1 Address your entries to Philips Cine Sonor . . . marked "competition."
2 You may submit as many entries as you wish but all entries must be received by Philips Cine Sonor not later than first post on December 10th.
3 No correspondence of any kind can be entered into.
4 The management's decision is final
5 No entry from the staff and employees of Philips Cine Sonor and Philips Lamps Ltd. will be considered.
6 £10 will be paid to the person submitting in the opinion of the Management the best slogan.

Philips Cine Sonor will present £10 for the most sales-compelling slogan submitted on the window display now on view at 147 Wardour Street, W.C.1, illustrated on page 46a.
This slogan must be expressive of the contributions Philips have made to the electrical industry. The conditions set out alongside are perfectly straightforward. £10 waiting for you! And how useful at this time of year.

PHILIPS
CINE-SONOR

Prop.: Philips Lamps Ltd., 147, Wardour Street, W.1.

4rhs

G.-B.E. DEMONSTRATES NEW EQUIPMENT

SUITCASE PROJECTORS WHICH INCLUDE SOUNDHEAD

I. C.-Javal on Industrial Opportunities

At the Exhibition of Home and Industrial Films at Dorland Hall, Piccadilly Circus, Gaumont-British Equipments, Ltd., has had erected a theatre of 100 seating capacity, where, on Thursday last, were demonstrated films and projection equipment destined for the home, educational and industrial advertising fields.

Delightfully decorated in delicate gray tones, with lighting units of a very attractive type, it was difficult to realise that this theatre was destined only to have a fortnight's existence for the duration of the exhibition.

Breaking a Vicious Circle

I. Cremieu-Javal, sales director of Gaumont-British Equipments, in a brief speech, outlined the work which Gaumont-British Equipments had achieved and hoped to achieve in the new realm of sub-standard equipment. He directed attention to the projectors by which the picture was thrown on to the screen—a compact suit-case type weighing roughly 28 lb., with sound-head giving a picture 8 ft. by 6 ft. at a distance of 60 ft. or less, and designed for connection with the nearest electric lighting point.

The film, he said, was of the non-inflammable safety type of 16 mm. size and carrying a sound track.

G.-B. Equipments, Ltd., he claimed, was in process of breaking the vicious circle which had hindered development—the lack of films which had prevented scholastic institutions adopting films for education, and the lack of apparatus which had prevented attention being given to the making of photographic text-books.

The three fields of activity for this type of equipment were the home and the industrial, the advertising and propagandist, and the educational field.

A Notable Achievement

M. Javal claimed that this was the birth of a new industry and the building up of a library of films of various types and the designing of a projector at a little over £100 would be hailed in the future as an achievement equal to that of the early gramophone disc. In two years they would have attained a perfection in that field similar to what the gramophone industry had accomplished in thirty years.

The films exhibited were (1) an industrial

IAN CREMIEU-JAVAL

film, which, beginning with the smelting of iron ore, carried on processes by which steel screws were packed and distributed by Guest, Keen and Nettlefold, and (2) a Terry Toon cartoon from the G.-B. library. Both films were acclaimed for their interest and amusing features.

G.-B.E. films are hired at the rate of 5s. per reel per day, plus 1s. per reel per additional day up to seven days. Certain films may be purchased outright.

Complete courses of talkie "text-books" are now being prepared by G.-B. Instructional, Ltd., a subsidiary of the G.-B.E. company. The production work is being undertaken by Miss Mary Field, M.A., well-known for her "Secrets of Nature" series and films of a more scientific character. G.-B. Instructional also are engaged upon the production of special industrial films.

G.-B.E. claim to be in the unique position to undertake the job completely from production to projection. They have unrivalled facilities, including the requisite recording apparatus for both 35 mm. and 16 mm. films and projection apparatus from 35 mm. standard projectors to the handy new "suitcase" models.

Other G.-B. attractions in the kine. exhibition include a scale model of the Gaumont-British Shepherd's Bush studios; a propaganda film theatre, equipped with G.-B.E. (35 mm.) portable projection equipment; and an information bureau.

Cinemas Planned

MORE ODEONS PROJECTED

Kenton, Wallington and Cobham Plans—A Super for Tunbridge Wells—Newcastle Schemes

THE erection of another new Odeon kinema is proposed by Cinema Service, Ltd., of Cornhill House, Bennett's Hill, Birmingham.

The site for this is at Kenton, Middlesex, and a new company having the title of Odeon (Kenton), Ltd., has been formed to carry out the scheme.

The architect is George Coles, F.R.I.B.A., of 9, Craven Street, Strand, W.C.2. It is expected that the contract will be placed within the next week or ten days.

The scheme for the erection of the new Odeon at Wallington is about to commence. The contract for this building has been placed, the successful firm being F. G. Minter, Ltd., of Ferry Works, Putney, S.W.15, who are just commencing operations on the site.

Plans have been prepared by Yates, Cook and Darbyshire, of 43, Great Marlborough Street, W.1.

We understand that negotiations have been completed between the Friary Brewery Co., Limited, and the Odeon Circuit for the erection of a kinema on a site adjoining the "White Lion" Hotel, Cobham, and that building will soon commence.

The scheme will be carried out under the direction of Oscar Deutsch, Cinema Services, Ltd., of Cornhill House, Bennett's Hill, Birmingham.

Waterloo Station News Theatre

Another railway station news theatre is to be erected at Waterloo Station. This scheme is to be carried out by the British News Theatre, Ltd., who promoted the Victoria Station scheme. At present the scheme is only in its very early stages, and has not yet progressed beyond the discussion stage. Negotiations are in hand for a suitable site at the station.

When the project is ready to proceed it will be planned by Alister G. MacDonald, A.R.I.B.A., of 3, Queen Anne's Gate, S.W.1, who planned the previous schemes of the company.

New Kinema for Woodford

Plans have been prepared by Morris and Belcham, of 9 and 10, Fenchurch Street, E.C.3, for a large new kinema at Woodford, Essex. The promoters, C. and A. D. March, who own the Loughton Cinema, intend proceeding with the erection of the kinema at an early date. So far no contracts have been placed.

Tunbridge Wells Super

Another scheme is being planned for the erection of a new super kinema at Tunbridge Wells, Kent, for Union Cinema Co., Ltd., of 167, Wardour Street, W.1, being the promoters.

Plans are being prepared by Robert Cromic, F.R.I.B.A., of 36, Baker Street, W.1, but it is not expected that building operations will be ready to commence for several months

The kinema will have accommodation for about 2,000 persons, the site being at Mount Pleasant.

The plans also provide for 15 shops, a super garage, a car park and a magnificent ballroom

Tenders for Margate Scheme

Tenders are to be invited by December 5 for the erection of the kinema in connection with the proposed rebuilding of the Dreamland amusement centre at Margate. It is hoped to start building by the end of the year.

The promoters are Margate Estates, Ltd., and the architects are Leathart and Granger, F./F.R.I.B.A., of 7, John Street, W.C.2.

New Super for Newcastle

Plans by Marshall and Tweedy are to be deposited at the next meeting of the Newcastle Town Improvements and Streets Committee for a new super-kinema to be erected on a site on St. Gabriel's estate at the east end of Armstrong Bridge.

The building, which is to be known as the Lyric Super Suburban Cinema, will have seating accommodation for 1,600 persons. It will be lavishly furnished, and there will be large waiting foyers for patrons.

Newcastle Conversion

The contract for the conversion of the old St. Paul's Church, Westgate Road, Newcastle-on-Tyne, into a kinema has been let to Henderson Bros., Smith Street, Tyne Dock, South Shields. The work will include reconstruction and equipment.

Accommodation will be provided for 800 people.

The promoter of the scheme is H. Miller, of Whitley Bay, Yorks.

The architects are Cowe and Lawson, Central Chambers, Chester-le-Street.

To be Started in New Year

Plans of the proposed new kinema at Romiley were provisionally approved at the Stockport County Police Court on Thursday. F. S. Eaton (Manchester) stated that it was proposed to commence building operations early in the New Year.

BATTERY REPLACEMENTS

Philips Industrial have issued a valve replacement chart which shows the correct type of rectifying tube and resistance lamp for over sixty of the better-known types of battery chargers.

This firm first introduced the oxide-cathode rectifier some ten years ago and have consistently incorporated improvements.

This replacement chart has been prepared for convenience of wholesalers and distributors and users in order to avoid delay or confusion when ordering tubes for replacement. Copies may be obtained on application.

The chief projectionist and electrical foreman for the new Wimbledon Regal is W. G. **Frostick**, who has been transferred from the Capitol, Wembley. Mr. Frostick has had a considerable length of time in the business, and his experience goes back to the electric palaces of pre-war days.

THEATRE DECORATIONS FURNISHINGS AND STAGE EQUIPMENT
SEND FOR QUOTATIONS TO
F.H. CARPENTER & SON, LTD
1, STANHOPE STREET, LONDON, N.W.1.
'Phone: MUSEUM 9730.

AN APPARATUS EXHIBITION FOR THE NON-THEATRICAL KINEMA

CATERING FOR THE HOME, THE CLASS-ROOM AND THE SALE-ROOM

WERE evidence needed of the advance of the film in the direction of home kinemas, and for industrial and educational purposes, it is to be found this week and next at Dorland Hall, Lower Regent Street, where manufacturers of all kinds of kinematograph apparatus are exhibiting the very various equipment which now makes up the technical side of kinematography.

How wide is the scope of this branch of the business is emphasised by the fact that at one end are the manufacturers of special lighting devices for the studio, and at the other are projectors and sound reproducing devices in great variety with which to screen, for the family, the class or the purchaser of industrial product, the pictures photographed by amateur or professional hands.

G.-B. Activities

In adjoining columns will be found an account of the very successful screening by Gaumont-British Equipments, Ltd., by means of delightfully compact "suitcase" talkie projectors, of films of recreative and commercial value. Films made by this company are produced under ideal conditions, the British Acoustic works and laboratories at the G.-B. studios at Shepherd's Bush having set aside a special studio, the only one of its kind in the world, for undertaking miniature film production and re-recording.

A special G.-B. studio has been erected at Dorland Hall, and a theatre in which visitors may see product screened is on the ground floor.

Kandem Lighting

Beginning at the studio end, the well-known Kandem studio and stage lights occupy a prominent position. Here are the well-known studio units which have made this company famous, and, in addition, some new. A special overhead unit, with deep adjustable skirt, a six-reflector unit for use on telescopic stand or without, and a special equipment on a double telescopic stand with 200 mm. stippled mirror and 500-watt projector are outstanding exhibits,

A. O. Gibbons, Ltd., include studio units in a wide range of illumination sources.

Cinepro, Ltd., distributors of Siemens Halske cameras and projectors, have a wide range of cameras and projectors for home and standard use, and Cinex, Ltd., Bolex concessionaires, are showing a disc talkie system which packs up very neatly into two small suitcases.

Sands Hunters' exhibit is of cameras, flood reflectors, etc., etc.

Standard Sound Equipment

Some old and tried friends, with many contacts with the Trade, have stands at the exhibition. Imperial Sound System is showing a very compact standard type projector, which can be easily dismounted from its legs and run off on castors when necessary without dismounting. It is listed at £190 and includes all the refinements of the system. A permanent model is listed at £176. Both units are neat and workmanlike, and the thought which has gone into the simplification of the portable machine to be ready for non-practised hands has achieved a high standard of quality.

Film Industries is represented by a 35 mm. talkie equipment on a Kalee projector and a public address equipment, together with a new moving coil microphone of high quality.

Amplifiers and Speakers

A number of speakers and amplifier units are on Partridge and Mee's stand, where a large speaker for the 1,000-seat kinema proved itself expressive of remarkable beauty of tone, even when large volume was required. A special 50 watt-4 stage amplifier for use with this is a remarkably neat job. Other equipment includes speakers for home use and smaller amplifiers. British Radio Corporation have also some very neat amplifying units, and a special double turntable at £17 10s., with volume control of treble or bass music and microphone attachment.

The Vinten Printer

A very attractive stand for the technical man is that of W. Vinten, Ltd., where one of the latest rotary printers and a negative grader provide points of great attraction. The former is a compact unit in itself, and for export can be packed and sent away without dismantling. A special rotary convertor built into the printer ensures quality of light for printing should the source vary in strength. In the foreground is one of Vinten's travelling cameras, a model which is making its way into a number of British and foreign studios.

Christie Organs

A stand which will attract many is that of W. Hill, Norman and Beard, where a Christie organ console, with its numerous tabs and keys, is a brilliant centre. V. Hays-Jones reports a very busy time, and hopes to extend the clientele the firm already has in schools, institutes and kinemas. Records made on Christie organs are amplified from an electric gramophone, and emphasise the beauty of tone obtainable.

Café Tables

Another attractive stand is that of Kafa tables, where are to be found tables of exquisite workmanship, with glass, rubber and composition tops, and coloured harmoniously. In addition to these are café chairs of the easy type, also coloured to suit various architectural decorative schemes.

Sound Recording

Recording of sound on discs for amateurs is well catered for. Permarec has on show their apparatus, with which recording of voice on unbreakable records is easily achieved. Recording having been made, the film may then be baked, when it is more durable even than the average commercial record. A theatre where recording may be done is part of the stand, where also Musikon, another Will Day invention, is to be heard.

North British Film and Recording exhibit a home recorder and a synchroniser, wherein recording is made on a metal disc, which can be used for reproduction, or act as a master positive for reproducing of copies. Quality of the copies is quite good.

Portable Projectors

Vizor portable projectors are on the stand of D.P. Films, where a neat projector of suit-case type, useful for commercial representatives, clearly projects pictures from a continuous band of 200 ft. of 9 mm. film on to a screen about 10 ft. by 7 ft. The whole unit is very ingenious, and only needs to be plugged into an ordinary lamp socket. Slot machines are equally impressive.

National Progress and Garrick Films specialise in producing and distributing films, the latter particularly in industrial cartoons, for which they have distribution facilities all over the world.

Rokin, Ltd., specialises particularly in advertising cabinets. The company is also distributing the well-known Tanar recording camera, an example of which is on the Rokin stand.

Sinclair Cameras

The well-known firm of James A. Sinclair has a huge showcase in which are examples of the big range of cameras for which the firm is noted ,and kine-cameras on stands of the latest type.

Theatres for Visitors

Pathéscope and Kodascope, Ensign and Cinevox theatres are available for projection, and special amateur studios available for visitors, and well equipped, are features of the exhibition.

A STRIKING BROCHURE
Issued by County Publicity, Ltd.

Patrons at the opening of County Cinema, Ltd.'s, new Regal, at Wimbledon, were very much impressed by the souvenir programme they received.

A first-class publication that is contained in a silver and gold cover of most original and striking design. Inside, the story of the kinema is told in a most interesting and instructive manner. The lay-out is neat and pleasing to the eye. The use of illustrations of men who played prominent parts in the building of the house adds to the attractiveness of the publication.

For this fine piece of publicity full credit goes to County Publicity, Ltd.

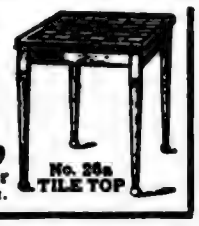
"A BEDTIME STORY"
Rex Publicity Tie-up

Rex Publicity Service, Ltd., of 58, Shaftesbury Avenue, W.1, advertising agents to Associated British Cinemas, Ltd., arranged an excellent tie-up with Cow and Gate Milk Food in connection with the film, "A Bedtime Story" (Paramount), in which Baby Leroy stars. A half-page display in the London *Evening News* and large display spaces in principal provincial newspapers formed part of the scheme, and handsome silver cups were awarded to babies resembling the child star.

PARAMOUNT PACKS A FULL HOUSE

The latest advertising stunt put over by Paramount should make an immediate appeal to exhibitors who have visions of a "full house." It consists of a bridge set containing two packs of cards, the conventional faces of the court cards of which have been superseded by photographs of the various Paramount stars.

It is a particularly novel idea, and R. Giltoes Davies, Paramount's publicity chief, is to be congratulated upon its originality.

SEE OUR EXHIBIT on STAND No. 30 AT DORLAND HOUSE, NOV. 27 to DEC. 9
A most comprehensive range and selection of
TEA ROOM TABLES AND CHAIRS
and all types of Café and Lounge Furniture.
Tables supplied with marble, lino, baize, copper, rubber or coloured glass tops.


OR VISIT OUR SHOWROOMS
KAFA TABLE CO.,
68, Gt. Eastern Street, London, E.C.2, & 7, Cathedral Yard, Manchester
Tel. No.: BIShop 1739. Please send for illustrated price list.

Releases for January 8, 1934

An Old Vocal Favourite

And an 'Arcadians' Selection

Musical Suggestions Compiled by

A. W. OWEN

RELEASES this week form a very varied octette which, however, lend themselves quite easily to treatment in regard to atmospheric interludes. "Love's Old Sweet Song" is written round the famous old ballad and the film will be definitely enhanced by vocal presentation even if it is only in record form, accompanied by either organ or orchestra if available.

"Meet My Sister" is a farcical comedy in an English setting, and I have chosen the introductory entr'acte music always played in front of that popular old-time musical comedy, "The Arcadians." It must not be confused with the "Selection" and only lasts four minutes.

Its melodies will be remembered quite well by many patrons, but why it has never been recorded is one of those mysteries that only our leading recording companies will ever be able to fathom. I commend it to their notice, perchance they do not even know it!

The sex drama, "The Story of Temple Drake," is on the sordid side and Sibelius' "Valse Triste" should meet requirements. The American gangster film, "Midnight Mary," opens with a murder trial verdict about to be given. For this scene the "Life and Death" ("Mors et Vita") entr'acte from Gounod's opera, "Judex," is essential. "Veteran of Waterloo," a patriotic dramatic sketch, gives an opportunity to present that famous old song, "The Boys of the Old Brigade" and back it up by some simple stage setting if possible. Peter Dawson's record is an excellent one for our purpose as it is backed up by a fine vocal chorus in the form of a male voice choir.

"Captured" is a vivid war drama, which I saw when pre-released, and the Overture to "Coriolanus" is ideal for introductory music. "Samarang" is a Malay States pearl fishery romance, and here Bizet's opera, "Les Pêcheurs de Perles," can be effectively used.

"LOVE'S OLD SWEET SONG" (Butcher)

CERT. A. 7,178 ft. Reg. No. Br.9020. Reviewed in *Kine*. July 27, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—John Stuart, Joan Wyndham.
ATMOSPHERE.—Sentimental melodramatic story written round the famous old ballad of Molloy.
ORCHESTRA.—"Love's Old Sweet Song" Ballad, either presented as trumpet or violin solo, sung by vocalist or accompaniment synchronised with record as detailed for non-sync. (Chappell.)
ORGAN.—As orchestra, using song piano copy for adaptation, either for solo or synchronisation with record as detailed below.
NON-SYNC.—"Love's Old Sweet Song" Ballad (Bingham and Molloy), recorded by Dame Clara Butt on Columbia P.D.7314; by Layton and Johnstone on Columbia D.B.4459; or by J. H. Squire and his Celeste Octette on D.B.3796.
LIGHTING EFFECTS.—Three shades of blue, light, medium and dark, in fading sequence.

"MEET MY SISTER" (Pathé)

CERT. A. 6,200 ft. Reg. No. Br.9104. Reviewed in *Kine*. August 3, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Clifford Mollison, Constance Shotter.
ATMOSPHERE.—Farcical comedy in British setting, being the matrimonial complications of an impecunious lord.
ORCHESTRA.—"The Arcadians." Overture. Monckton-Talbot. (Chappell.)
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration. There is no record of this bright introductory music, and synchronisation with "Vocal Gems" for non-sync. should not be attempted.
NON-SYNC.—"The Arcadians." Musical Comedy. "Vocal Gems," recorded on H.M.V. C.1684 by the company's light opera ensemble.
LIGHTING EFFECTS.—Blendings of the brightest colours.

"MIDNIGHT MARY" (M-G-M)

CERT. A. 6,593 ft. Reg. No. F.9009. Reviewed in *Kine*. August 3, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two six-sheets.
STARS.—Loretta Young, Ricardo Cortez, Franchot Tone, Una Merkel.
ATMOSPHERE.—American gangster melodrama, the picture opening with the heroine waiting in the court anteroom for the jury's verdict in the charge of murder preferred against her.
ORCHESTRA.—"Mors et Vita" ("Judex"). Gounod. (Novello.) Presented as an introductory entr'acte only, with the last bars synchronising with the first sub-title of the film when screened.
ORGAN.—As orchestra, using the special arrangement for organ by the same publishers, either for solo or synchronised presentation with the non-sync. record detailed below.
NON-SYNC.—"Mors et Vita" ("Judex"). Gounod. Recorded on H.M.V. C.1969 by the New Light Symphony Orchestra.
LIGHTING EFFECTS.—Deep purple, amber and crimson in slow fading sequences.

"CAPTURED" (Warner)

CERT. A. 6,416 ft. Reg. No. F.9121. Reviewed in *Kine*. August 24, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, one 6-sheet.
STARS.—Leslie Howard, D. Fairbanks, junr.
ATMOSPHERE.—A triangle drama, played against vivid German prison camp backgrounds and adapted from Sir Phillip Gibbs' novel, "Fellow Prisoners."
ORCHESTRA.—Overture to "Coriolanus." Beethoven. (Boosey-Hawkes).
ORGAN.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with the record detailed below for non-sync.
NON-SYNC.—Overture to "Coriolanus." Beethoven. Recorded on Columbia L.1021 by Sir Henry J. Wood and the New Queen's Hall Orchestra.
LIGHTING EFFECTS.—Blendings of deep dramatic colours, concluding with amber and deep red.

"BIG CHANCE" (Universal)

CERT. A. 5,475 ft. Reg. No. F.9172. Reviewed in *Kine*. September 7, 1933.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—John Darrow, Merna Kennedy, Mickey Rooney.
ATMOSPHERE.—Boxing drama, which reveals the secrets of the American tricks of the "leather-pushing" racket, in small-town atmosphere with realistic stage fights.
ORCHESTRA.—"Stars and Stripes for Ever." March. Sousa. (Boosey-Hawkes.) Synchronised with record as detailed below for non-sync.
ORGAN.—As orchestra, with adaptation from any piano-solo edition either for solo presentation or synchronisation with record as detailed below for non-sync.
NON-SYNC.—"Stars and Stripes for Ever." March. Sousa. Recorded by the composer and his band on H.M.V. B.2370, or for non-sync. solo only by H.M. Coldstream Guards Band on H.M.V. B.2330.
LIGHTING EFFECTS.—Bright colours with varied and well contrasted tints.

"THE STORY OF TEMPLE DRAKE" (Paramount)

CERT. A. 5,430 ft. Reg. No. F.9010. Reviewed in *Kine*. July 27, 1933.
PUBLICITY.—One 48-sheet, one 12-sheet, two 6-sheets
STARS.—Miriam Hopkins, Jack La Rue.
ATMOSPHERE.—Sordid sex drama, adapted from the novel "Sanctuary," by William Faulkner, the psychology of the woman of unhappy complex.
ORCHESTRA.—"Valse Triste." Sibelius. (Chester and Co.)
ORGAN.—As orchestra, with adaptation from any piano solo edition for solo presentation, but from the piano-conductor part of the above orchestration if synchronising with the record as detailed below for non-sync.
NON-SYNC.—"Valse Triste." Sibelius. Recorded on Columbia D.B.3737 by the Cherniavsky Trio, or for non-sync solo only by the H.M. Grenadier Guards' Band on Columbia D.B.508, or by George Pattman (organ) on Columbia D.B.9163.
LIGHTING EFFECTS.—Blendings of dark green, purple and amber.

"SAMARANG" (U.A.)

CERT. U. 5,423 ft. Reg. No. F.9110. Reviewed in *Kine*. August 17, 1933.
ATMOSPHERE.—Romantic drama dealing with the pearl fishers of the Malay States.
ORCHESTRA.—"Pearl Fishers" Suite. Bizet. (Ricordi.) No. 1 or No. 3, played as an introductory entr'acte only.
ORGAN.—As orchestra, with adaptation from the piano-conductor part of above orchestration.
NON-SYNC.—Song from the "Pêcheurs de Perles" Opera (Bizet), "Romance de Nadir," recorded by Joseph Bogatchewsky on Columbia L.B.2062.
LIGHTING EFFECTS.—Deep oriental tints of orange, mauve and deep violet.

"VETERAN OF WATERLOO" (Paramount)

CERT. U. 4,400 ft. Reg. No. Br.8940. Reviewed in *Kine*. July 13, 1933.
PUBLICITY.—One 6-sheet.
STARS.—Jerrold Robertshaw, Ivan Kemp Welch.
ATMOSPHERE.—Patriotic dramatic sketch, a screen adaptation of a playlet written for Henry Irving by Conan Doyle.
ORCHESTRA.—"Old Comrades," "Boys of the Old Brigade." (Chappell.) Synchronised with the record as detailed below for non-sync.
ORGAN.—As orchestra, using song piano copy for adaptation.
NON-SYNC.—"Old Comrades"; "Boys of the Old Brigade," recorded by Peter Dawson (Bass-Baritone), with male voice chorus on H.M.V. C.2045, or the "Old Brigade" (Weatherly and Barri), sung by Dennis Noble on Columbia D.B. 5641.
LIGHTING EFFECTS.—Union Jack colours and presentation.

ORCHESTRA UNDER NOTICE

POSSIBLE RE-ENGAGEMENT AFTER CHRISTMAS

ALL the members of the Paramount Theatre, Newcastle, with the exception of Vicoli, the conductor, have received a fortnight's notice to terminate their engagements, though there is a probability that they will be re-engaged after Christmas.

In the meantime, stage shows at the Paramount, which are a popular attraction at this kinema, will be of such a nature as will obviate the necessity of having the services of an orchestra. The Paramount orchestra consists of about twenty musicians.

New Leeds Orchestra

Verdi Shaw, well-known in London and Leeds as a xylophonist and drummer, and with the Leeds Paramount Orchestra since the opening of this theatre last year, has formed a band to be known as "Verdi Shaw and his Band," with the object of filling engagements when the men are not required at the Leeds Paramount Theatre. Featured with Mr. Shaw in this band will be T. Balmforth, who has a big reputation as a trumpet soloist.

ORGANIST'S APPOINTMENT

Arthur Barraclough, recently appointed to the Regent, Chatham, has had eight years' experience as a solo organist, and his renderings on the Christie organ are proving a feature of the programme at the Regent. At the early age of sixteen Mr. Barraclough was appointed church organist at St. Paul's Church, Crewe, where he remained for nearly three years. Turning his attention to the Kinema Trade, he secured appointments at the Coliseum, Stoke-on-Trent, and later at the Super, Oxford, and the Pavilion, Reading. Mr. Barraclough received his tuition from Alfred Robinson, Mus.Doc., F.R.C.O., a well-known concert hall organist, and organist to the Duke of Westminster.

Organ Interludes No. XXII.

WORDS WITH MY NEIGHBOURS

A Majestic, Wembley, Presentation

ORGANIST, CHARLES F. COOKSEY: ORGAN, TWO-MANUAL SIX-UNIT COMPTON

GLANCING through the organ interludes previously published in this series, I realised that it was time I introduced one or two solos of a humorous nature as a direct contrast to some of the more serious yet excellent material which I have ready to follow on in the near future.

When I asked Charles Cooksey for a humorous interlude he referred me to his slide interlude library, which, by the way, was not only extensive, but a model of order and system, everything being at hand as required, and bid me help myself.

Asked as to his most popular light interludes, he mentioned "My Neighbours" and "Songs You Can Sweetly Sing," with a decided preference in his own opinion of the former for publication, as it contains an original idea capable of endless adaptation to suit every organist's own taste in presentation.

Charles Cooksey has a flair for rhyming, and is an enthusiast in solo work who will spend any amount of time and trouble to prepare a popular interlude. He is a natural showman and will feature Wagner one week and hot jazz the next, with equal facility, and the management feature his solos and give him excellent publicity.

A. W. O.

SLIDE NO.	CAPTION.	MUSIC.
1 (title).	"My Neighbours."	Light 4/4 Intermezzo.
2	I was alarmed to find the other day, That I'd no idea for a solo to play, And as I must have a new one every week, I decided the help of my neighbours I'd seek.	Ditto.
3	So I first called upon my neighbour, Tom Smith, And asked if he'd got a suggestion. "Oh, well," said he, "I really do think, That 'Trees' answers promptly your question."	Ditto.
4	Chorus of "Trees."	"Trees" (with record H.M.V. B. 4091).
5	The very next neighbour that I called upon, Was a lovesick dame named Fay. But all she did was to droop her head, And sing "Love Will Find a Way."	Any light 3/4 melody.
6	Chorus of "Love Will Find a Way." (from "The Maid of the Mountains.")	"Love Will Find a Way" (with record H.M.V. B.3372).
7	I next called upon Mr. So-and-So, Who's a lawyer somewhere up West. Said he, "Of all organ music I know, I think Handel's Largo is best."	
8	Handel's Largo (introducing the voice of Essie Ackland).	Largo (with record H.M.V. C. 1599).
9	My next visit brought me to Mr. William Jones, A gentleman in the business of rags and bones. He said, "Blimey, yer musta gorn crazy. All yer gotter do is ter play 'em 'Daisy'."	Modulation.
10	Chorus of "Daisy Bell."	"Daisy Bell."
11	I then called upon old Mrs. Wilson, A widow whose hair is snow-white. She answered my query with just a few words, "They'd like 'Just a Song at Twilight'."	Modulation.
12	Chorus of "Love's Old Sweet Song."	"Love's Old Sweet Song" (with record H.M.V. C.1410).
13	And now, dear folk, before I finish, A little confession is due. So to bring this item to a close, I'll play this song to you.	Modulation.
14	How can I work, how can I play, How can I sit at the or-gan, Knowing the while that I'm guilt-y, Guilty of fool-ing you. My work is fun, but now it's done, I've got an un-easy feel-ing, Just 'cos I know that I'm guilt-y Guilty of fool-ing you.	Chorus of "Guilty." (F., D. and H.)
15	Please don't be peeved, but you've been de-ceived. I know I should feel quite a-shamed, But this inter-lude, to you may seem crude, And I didn't want to be blamed. This being so, I told you this show Was made up by some of my neigh-bours, But really it's me that is guilt-y, Guilty of fool-ing you.	Continue "Guilty."

CONSTANT SPEED RECORDING

NEW FRENCH DISC DEVICE

A French concern, Société Linéaphone, is reviving the principle of variable speed of rotation of a gramophone record, in order to main a constant speed of playing from outside to inside of the disc, and also to increase materially the playing time. Practically the whole of the disc carries sound grooves, only a very small centre space being left blank.

In order that the pick-up may remain square with the grooves, and, at the same time, to provide a simple means of varying the speed, the turn-table, its bearings, and a governor, are mounted on a pair of horizontal slides, along which it is moved by a screw geared with the turn-table. The pick-up is held stationary above it, while the drive is from a constant speed motor through a friction plate to the lower side of the turn-table.

It is claimed that by the aid of this device, an ordinary 12-in. record is enabled to play for over 12 minutes. Further, the device may be locked in a suitable position to play either 78 or 33⅓ r.p.m. records, so making it truly universal.

SIEMENS CARBONS LEAFLET

The Electrical Equipment and Carbon Co., Ltd., has issued a small booklet on Siemens Plania carbons which has been sent to the majority of projectionists throughout the country.

The company is anxious that it shall reach every projectionist, and will send a copy to every projectionist making application.

Owing to the cover depicting a hen in a nest, the leaflet has become known as the egg market.

MORE FOR WIDE-RANGE

Twelve New Contracts

Western Electric report that orders have been placed for the conversion of the Globe Theatre, Trent Bridge; Castle, Swansea; Olympia, Cardiff; Tower, Skegness; Hippodrome, Huddersfield; Davis, Croydon; Regal, Colchester; Regal, Kingston; Cinema House, Hale; Crescent, Pontefract; Deansgate Picture House, Manchester, and New Royal Palace, Eastham, to wide-range.

Contracts have also been secured for the installation of standard equipment in the Pavilion, Shaw; Regal, Haslemere; Stella, Bantry; Astoria, Brighton; New Cinema, Maryport, and the Maypole, Holywood.

WURLITZER
THE SHOWMAN'S ORGAN
Represented in Europe by WALTER PEARCE 33 KING ST LONDON W.C.2 TEL 2231

DECORATIVE LIGHTING SCHEMES

Co-operation Between Builder and Engineer

G.E.C. EXPERT'S VIEWS

THE Incorporated Institute of British Decorators paid a visit to Magnet House, Kingsway, the headquarters of the General Electric Co., Ltd., on Thursday of last week.

The visitors, numbering some 280, were first conducted round the newly equipped showrooms of the company, where they inspected the extensive display of standard lighting features in both modern and period designs, special attention being paid to the new showroom of built-in and architectural lighting features, as well as a novel installation of what is known as "Sunlight" tube lighting.

The company afterwards proceeded to the Lecture Hall, where, under the chairmanship of F. Winstanley (G.E.C. directorate), who warmly welcomed those present, E. H. Penwarden addressed them on the subject of "Lighting in the Decorative Scheme."

Mr. Penwarden, after stressing the importance which decorative lighting plays in the general scheme of decoration of any building, pointed out that while designers and decorative artists must be able to exercise their imagination without undue restriction or limitation, they were bound to be subject to the limitations imposed by the medium in which they were working.

Decoration and Illumination

In the art of illumination, he said, there were two primary considerations, firstly the decorative qualities and, secondly, the lighting efficiency. In the majority of private house installations the lighting was carried out with standard lighting fixtures selected by the owner or tenant of the premises, often with the advice of the local electrician who might be an excellent craftsman, but who was often entirely lacking in artistic appreciation, with the result that an otherwise attractive decorative scheme was entirely spoilt by the choice of unsuitable or misplaced lighting features. For this reason it was important that the decorative artist should include the lighting fixtures in his scheme, even though they might not be an intrinsic part of the building structure.

The lecturer then turned to the subject of built-in or architectural lighting, illustrating his remarks by lantern slides and diagrams regarding the various typical units which were displayed in the General Electric Company's architectural showroom.

The Builder's Responsibility

The speaker dealt with the subject, broadly, from two points of view, firstly, the decorative lighting effect to be obtained and, secondly, the internal construction of the units, and the provision which must be made by the builder or decorator to accommodate the installation.

Members of the Institute of Decorators who listened to an interesting lecture by E. H. Penwarden, of G.E.C., on "Architectural Lighting," on Thursday of last week.

Variety of Treatment

Dealing with the decorative side, the lecturer demonstrated the varying lighting effects that could be obtained with the use of coloured glass rods, silhouette effects with white or coloured lamps against recessed backgrounds, direct lighting through various types of glassware, the use of direct and indirect luminous cornices, architectural Striplite lamps, and other decorative applications.

He also pointed out the importance of determining the lighting efficiency of the installations, some of which could be utilised as a useful auxiliary light source, whilst in other cases they could only be looked upon as a decorative medium.

Turning to the question of internal construction, Mr. Penwarden emphasised the importance, firstly, of allowing adequate space for the provision of the necessary lamps and their controlling equipment, and, secondly, the provision of suitable backings in the way of wood battens set in the plaster in correct positions for fixing the particular unit concerned. He proceeded to show from diagrams of the examples on which his remarks were based, how the positions of these backings varied in every instance, and how the cost of their provision would be a negligible matter if they were included in the original specification, but, if not so provided, alterations to the structure might well become unnecessarily expensive.

Specialist Co-operation

The whole matter, therefore, boiled itself down once again to the absolute necessity for co-operation between the lighting fittings designer, the decorative artist, and the builder. In this connection, it was pointed out that the fittings design office and illuminating engineering department of the General Electric Co., Ltd., were always at the disposal of decorators to co-operate at every stage of the work.

The Technical Side

R. O. Ackerley then gave a brief talk on the illumination technicalities involved in similar work. Stressing the point the previous speaker had made, relative to the provision of adequate space for the housing of the lighting equipment, Mr. Ackerley demonstrated, by means of diagrams, how the efficiency, from the lighting point of view, and the effectiveness, from the decorative point of view, were largely linked up with this question of adequate space.

He said that built-in decorative lighting was liable to be of relatively low efficiency, that is to say, the amount of light obtained in the room for the wattage consumed was not great, and, consequently, it was of the utmost importance to control the light by reflectors in such a way that the maximum possible efficiency, under the particular circumstances, was obtained.

The advantages of adequate offset, the use of curved backgrounds, and the lighting properties of different classes of glassware were demonstrated by means of simple diagrams, while the problems involved in concealing equipment below the sight line, and in avoiding internal reflections were also explained.

Among those present were Henry G. Dowling (president), C. A. Hindley (past president), Philip Samuel, Cecil E. Campbell, A. Andrews, J. G. E. Holloway, Hugh Davis, and other prominent members of the decorative profession.

Monkseaton Kinema Scheme

MAKING HEADWAY

MONKSEATON, Northumberland, is to have a new kinema, plans having been prepared by Lionel A. G. Prichard, A.R.I.B.A., of Leith Offices, Moorfields, Liverpool, and quantities are being prepared as a preliminary to inviting tenders for the various contracts. To be designated the Carlton, the proposed kinema will be situated in Cauldwell Lane, to which it will have a frontage of 72 ft.; including the car-park, 32 ft. wide, the frontage will be 104 ft. Estimated to cost about £12,500, including the site, the Carlton will have an attractive frontage, modernistic in character, and built of brick with the centre portion faced with terra-cotta. In the foyer there will be waiting accommodation for 200 persons, whilst on the mezzanine floor there will be a small tea room.

Seating will be provided in the kinema for 916 persons, of which total 630 will be accommodated in the stalls and the remainder in the balcony. All the seats will be of the upholstered tip-up pattern. There will be a stage for the presentation of variety acts, and two dressing-rooms.

Decorations of the kinema will be distinctive in character and will be carried out in brilliant tones of plastic paint in which red, blue, green, and amber will predominate.

A Hallett, of Wrexham (secretary of the Regal, Oswestry, North Wales), is secretary of the new company which has been formed to build the Carlton. Building operations will probably be commenced before the end of the year, but it is not intended to rush the work. The promoters are not anxious to open before next August, for the commencement of the winter season.

WESTERN ELECTRIC IN INDIA

Important Opening

The Regal, Bombay, was officially opened to the public on October 14. The opening ceremony was performed by His Excellency the Governor of Bombay, who complimented Globe Theatres, Ltd., on their enterprise in building such a magnificent theatre, which should rank as one of the finest in the East.

One of the leading features of the Regal is the Western Electric 3DX sound system installed, together with manager's announcing, twenty deaf sets, and independent horns.

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SPECIALISTS IN THE SALE OF CINEMAS AND THEATRES

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Clement Blake & Day

THE CINEMA AGENTS

22. WARDOUR STREET, LONDON, W.1.

The 23rd day of Nov 1933

S. G. Rayment, Esq.,
"The Kinematograph Weekly",
Long Acre, W.C.

Dear Mr. Rayment,

I am in receipt of your circular letter.

I will give the matter my consideration; and will write you again in the course of a few days.

There is one point that has struck me about the Circulars you send me from time to time. No mention is ever made of the world-wide circulation of "The Kine".

Our business is of such a nature that we cannot - do not - look for inquiries from overseas; but all the same we get several communications every year from subscribers of yours outside the United Kingdom.

The enclosed letter just received from a Canadian reader of yours with reference to us disposing of his Show in Canada for him, may interest you.

Will you kindly return it to me at your early convenience.

Yours very faithfully,

pp CLEMENT BLAKE & DAY,

W. de S. Lennox

ANOTHER BOUQUET

Further proof from a satisfied advertiser that the KINE gets the results.

If you have goods for sale that interest the Kinema industry say it through the KINEMATOGRAPH WEEKLY *and let it be your sales envoy to the thousands you can never meet.*

ESSENTIALS OF VOLUME CONTROL FOR TALKING FILMS

Simple Factors Which Affect Results

By CYRIL SYLVESTER, A.M.I.E.E.

ON more than one occasion, when visiting different kinema theatres, I have been asked the same question regarding the difference in volume which is at times quite glaring when the change-over is made from one projector to another. This difference is so great at times that, immediately the change-over has been effected, the knob of the volume control has had to be adjusted to meet what appears to be new requirements. The question I have been asked is, whether the reason for this is due to a difference in the "balancing" of the main amplifiers, or whether the photo-electric stage of one amplifier is different to that of the other?

Where to Look

My reply in every case has been that the fault is to be looked for in the electrical apparatus which is quite exterior to either the first-stage or the main amplifier.

I am, of course, assuming that the photo-electric cell of each first-stage is in healthy condition and that the valves of the main amplifier have been matched so that the tolerances between them are at their minimum value. If these essentials obtain it may be said that the volume from each amplifier should be constant. Since, however, the volume is not constant, one must need to look elsewhere for the trouble.

The Exciter Lamp

The intensity of light from an exciter lamp depends upon certain factors: these are important, since the electron emission from the photo-electric cell depends upon the light intensity. The first is the age of the lamp. If the lamp connected to one projector has almost run its useful life, and the lamp in the other projector is comparatively new, there is a considerable difference in the intensity of light and the electron emission. This is a fact even when the voltage applied to both lamps is exactly the same.

One cannot check this difference in light intensity very easily, unless it is through the medium of a photometer, and this, owing to the expense of the instrument, is not desirable. Checking the current through each lamp, too, is not a reliable guide because it is probable that the older lamp will take more current than the newer one. The difference in light intensity is due to alteration in the colour quality of the light as it passes through its burning life; there are more red rays in the light from the older lamp, and these are not so intense as the yellow rays which have been lost.

The difference between two lamps can be kept at a minimum by checking the run of the life of each. That is, assuming that the life of two lamps, fitted in different projectors, is nearly run and one gives out, it is best to renew both lamps. The old lamp need not be thrown away: it may be placed on one side and used later, in the place of another which has run out before the end of its rated life. A little trouble is necessary to keep a record of the life still in the lamps so stored. I am, of course, assuming that all lamps are renewed at the end of their rated life.

The L.T. Battery

The alteration in the colour quality of the illumination from exciter lamps at various stages of their lives may be considered as comparable with the alteration which occurs when lamps are operated at voltages lower than their rated voltage. This brings us to another factor—that of the L.T. battery voltage.

The voltage of both L.T. batteries which supply the exciter lamps on each projector should be the same; and here a little caution is needed because it is simple to create a drop in voltage at a lamp's terminals although the voltage at the battery terminals is right. If the leads from one battery, for instance, are longer than those from the other, there will be a greater voltage drop in the former, so that the voltage at the lamp's terminals is less than rated voltage.

A frequent cause of variation in applied voltage is because the voltage of one L.T. battery is allowed to fall below that of the other. There is only one remedy for this—to change both batteries at the same time. Not only this, but to see that they are on charge for the same number of hours and that the charging current through both is the same.

If the points I have outlined are followed there should be very little difference, if any, in the colour quality of lamp illumination, so that the electron emission and, therefore, the volume should be constant.

The window of Philips' Cine-Sonor at 147, Wardour Street, which is the subject of a £10 Slogan competition. *(See col. 4)*

Guild Activities

A COURT IN THE POTTERIES?

MIDDLESBROUGH SUB-COURT MEETING

REPRESENTATIVES of the Manchester Court had a very warm welcome to the Potteries on Sunday, November 26, when they visited Stoke for the purpose of a Guild rally.

The rally was held in the Hippodrome, Stoke, by kind permission of the Gaumont-British Co., Ltd., and there was a very gratifying attendance of projectionists and technicians from Macclesfield to Stafford.

Denis D. Browne, chairman of the Manchester Court, presided, and introduced the speakers. R. Thompson, treasurer of the Manchester Court, spoke of the origin of the Guild and the educational benefits of membership to the progressive projectionist.

A. A. Richardson followed, with a masterly dissertation on the aims and present and future policy of the Guild. He assured them that a projectionist who joined the Guild, and gave to it his services and whole-hearted support, derived far more from the Guild than ever could be obtained from a trade union. The Guild was not a trade union. There were still many opportunities at the top of the tree for the skilled man when the lower branches were crowded with the "average" type of operator. He therefore appealed to them to educate themselves by means of the Guild.

He spoke also of the proposed schemes for a Central Reference Library and a benevolent scheme for mutual assistance in times of sickness, of the Unemployment Bureau, which was free to members, and which in Manchester alone had placed 41 members in employment, thanks to the kind co-operation of exhibitors.

C. W. Perry appealed to those who were not members to enquire about membership, and not to wait until someone came along to ask them to join.

C. S. Doggett, of Western Electric, who is stationed in the Potteries, expressed himself as wholly in favour of the work of the Guild, and hoped that a Court might be formed without delay.

J. T. Scroggins, of Leek, who is at present a member of the Manchester Court, was appointed organiser for the present.

The next meeting will take place on Sunday, December 10, at 11.30 a.m., in the Gordon Hotel, Kingsway, Stoke, when it is hoped to have a lecture-demonstration on the Kalee or Ernemann projector.

Manchester's Next Meeting

The Manchester Court will hold its meeting on Sunday next in the Wheatsheaf Hotel, Manchester, when, in the unavoidable absence of the Philips "Cine-Sonor" lecturer, R. Thompson, of the Manchester Court, will speak on Western Electric motor-control cabinet. The meeting will commence at 11 a.m.

Middlesbrough Sub-Court

A meeting of the new Middlesbrough sub-court was held on Sunday last at the Alexandra Hotel, Middlesbrough, when there was a large attendance of members and prospective members.

A number of officials of the Leeds court were in attendance and a lecture was given by A. Buckley (Leeds) on "Electronic Energy."

The next meeting will take place on Sunday, December 17, at the Royal Oak Hotel, Stockton-on-Tees, when J. Lambert, of the Hewittic Electric Co., will lecture on "Mercury Arc Rectifiers." Projectionists in this area are cordially invited.

Technical Editor's Letter Bag

CURRENT CONVERSION
A Practical Experience

I WAS a very interested reader of the article in the current issue of the *Kine.* on conversion from D.C. to A.C. supplies, and would like to add just one important point, to which my own attention was drawn here when an A.C. service was put in some time ago.

I was told by a member of the electrical department that if I contemplated changing any distribution box or other circuit consuming more than a small current from D.C. to A.C., and to which the positive and negative cables were carried in separate iron conduits, it would be absolutely essential to see that, before changing to A.C., these cables were run into one larger conduit, otherwise there would be a very considerable voltage drop, the actual amount depending on the length of the run and the current being carried.

The reason for this, of course, is that A.C. cables run in separate iron pipes from a very inductive circuit, the self-induction acting on the current in the same way as a choking coil, whereas when both cables are carried in a common pipe they neutral ise the inductive effect of each other.

I cannot give the actual figures regarding the amount of voltage which may be lost in any circuit, but I have already changed over one distribution box from D.C. to A.C., and thanks to the warning I altered the supply cables to suit.

I trust that the information will be useful to some others.

GEORGE T. MILLER,
Chief Operator.

Picture House,
Botchergate,
Carlisle.

B.I.P. GO B.T.-H.
Widespread Theatre Activity

British International Pictures, Ltd., of Elstree, have signed a contract to instal the very latest B.T.-H. extended frequency range reproducer in their private theatre. This is the first of a special inter-locked equipment of three sound-heads to be installed by this company in the production studio.

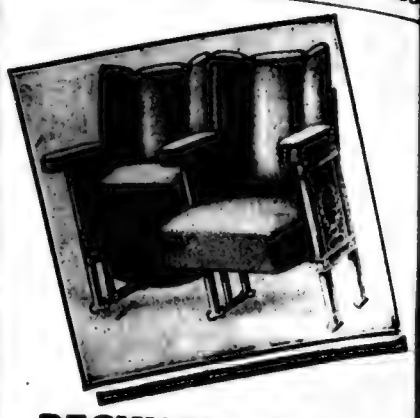
B.T.-H. Amazing Progress

B.T.-H. extended frequency range reproducers have been installed at the following theatres: New Tivoli, Edinburgh; Odeon, Lancing; Savoy, Newry, Ireland; Victoria, Carlton; Odeon, Tolworth; Grand Theatre, Stockton (late legitimate theatre now going talkie); Odeon, Worcester Park; Electric, Dalbeatty; Star, Wakefield.

Further wirings also include: Central Hall, Cambridge; Graylingwell Hospital, Graylingwell; Cinema, Stonehouse; New Cinema, Ballymoney.

Tivoli, Edinburgh

This modern theatre, now nearing completion, to seat approximately 1,700 people, is being equipped with the first new B.T.-H. extended frequency range reproducer, together with stage amplification equipment, deaf aids, and music relay system, in this area.



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GREENOCK.
It is a very great pleasure to me to place the order with you, as without question your chairs having lasted twenty-five years is a claim that is irresistible
Sydney Friedman,
Managing Director.

Ten Pounds for a Slogan

PHILIPS' NOVEL WINDOW COMPETITION

A very attractive window in Wardour Street has been made the subject of an interesting competition. Philips Cine-Sonor is offering a prize of £10 for the best slogan in connection with it.

The illustration above shows the display at 147, Wardour Street, which is an admirable example of what can be effected by artistic design and modern lighting.

It illustrates the wide scope of Philips' activities in the electrical field. They started with electric lamps more than 30 years ago, and were the pioneers of all electric radio; now their system of sound reproduction has touched a very high peak of quality.

Situated in the heart of the kinema world the display is constantly attracting the crowds.

The competition is open to everybody except members of the Philips' organisation. Further particulars will be found on page 5.

FILMING THE CENTAUR
G.B.E.'s Motor-Cycle Subject

G.B. Equipments, Ltd., are well represented at the Motor Cycle Show, which opened at Olympia on Monday last.

The G.B.E. Industrial Film Production Department has produced an interesting motor-cycle subject entitled "The Model Centaur," dealing with the various motor-cycle reliability trials, and a sequence showing the pleasurable uses of the motor-cycle in connection with touring, fishing, boating, camping and sports. It contains many delightful scenic "shots." Both the touring section and those dealing with the International Six Days' Trial in Wales.

The film was made by G.B. Equipments for the British Motor-Cycle Manufacturers' Traders' Association, Ltd., in connection with Messrs. Iliffe and Sons, Ltd., the publishers of *The Motor Cycle* and other trade journals, and is approximately 2,500 ft. in length. It will be shown at Olympia in a special theatre over G.B. Equipments standard-type sound reproducers.

WALTURDAW IN THE MIDLANDS

Walturdaw's Birmingham branch, which Chas. W. Hutchin is the popular manager, have succeeded in obtaining the projection-room contracts which include the latest Ernemann projectors for the Knighton Cinema, Leicester, and the Palace, Melton Mowbray, two houses that have recently been added to the enterprises controlled by George Scarborough.

Preston Lecture

On Sunday, December 10, the Preston Section of the Golden Cross Hotel at 11 a.m., when E. E. Robinson, of W.E., Ltd., will speak on "The D.C. Generator."

MAKE NO SLIP
USE ONLY
SHIP CARBONS

Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

Day			Title of Film.	Stars.	Shown By.	Place.	Time.
Wed..	Nov.	29	Broadway Through a Keyhole ...	Constance Cummings ...	United Artists ...	Phœnix	3
..	..	29	Old King Cole	—— ...	United Artists ...	Phœnix	3
..	..	29	Son of a Sailor	—— ...	First National ...	Phœnix	3
..	..	30	House of Trent	Anne Grey	Butcher	Palace	8.45
Thur..	..	30	The Invisible Man	—— ...	Universal	Phœnix	3
..	Dec.	1	Crime On the Hill	Sally Blane	Wardour	Hippodrome	8.45
Fri..	..	1	Stable Manners	—— ...	Wardour	Hippodrome	3
..	..	1	Perils of Pauline, Episodes 1, 2, 3; Open Sesame; The Zoo.	—— ...	Universal	Own Theatre ... ... 10.30 &	2.30
..	..	1	Song Of the Plough	—— ...	M-G-M	Phœnix	3
..	..	4	Day of Reckoning	—— ...	M-G-M	Phœnix	3
Mon..	..	4	Christopher Bean	—— ...	M-G-M	Phœnix	8.45
..	..	4	Land of Zinj; A Moorish Romance	—— ...	International Prod. ...	R.C.A. Theatre	11.15
..	..	5	Cradle Song	Dorothea Wieck ...	Paramount	Carlton	10.30
Tues..	..	5	Mannequin	Diana Beaumont ...	Radio	Phœnix	3
..	..	5	Fits In a Fiddle	—— ...	Radio	Phœnix	3
..	..	5	Ann Vickers	Irene Dunne	Radio	Phœnix	8.45
..	..	5	Phantom Rocket	—— ...	Radio	Phœnix	8.45
..	..	5	Riders of Justice	—— ...	Universal	Rialto	10.30
..	..	5	Harry Warren: Exploring the Pacific; Wild West; Buddy's Beer Garden; Heart of Paris.	—— ...	Warner	Own Theatre	3
Wed..	..	6	The Pointing Finger	John Stuart	Radio	Phœnix	3
..	..	6	Quiet, Please	—— ...	Radio	Phœnix	3
..	..	6	Ace of Aces	Richard Dix	Radio	Phœnix	8.45
..	..	6	Rough on Rats	—— ...	Radio	Phœnix	8.45
..	..	7	Only Yesterday	—— ...	Universal	Phœnix	8.45
Thur..	..	7	Horseplay	—— ...	Universal	Phœnix	3
..	..	7	Under Secret Orders	Donald Dillaway ...	Butchers...	Phœnix	3
Fri..	..	8					

BELFAST

Tues..	Dec.	5	The Way to Love	Maurice Chevalier ...	Paramount	Royal Avenue	11

BIRMINGHAM

Fri..	Dec.	1	Her Forgotten Past	Monte Blue	P.D.C.	West End	10.45
..	..	1	Tillie and Gus	W.C. Fields	Paramount	Futurist	10.30
..	..	1	King for a Night	Chester Morris	Universal	Scala	10.30
Tues..	..	5	Mrs. Dane's Defence	Joan Barry	Paramount	Futurist	10.30
..	..	5	Broadway Through a Keyhole ...	Constance Cummings ...	United Artists	West End	10.30
..	..	5	Notorious But Nice	Marian Marsh	P.D.C.	Forum	10.45
Wed..	..	6	Ann Vickers	Irene Dunne	Radio	Futurist	11
..	..	6	The Man of Sentiment	Christian Rub	P.D.C.	West End	10.45
..	..	6	Winged Devils	Robert Armstrong ...	Columbia	Scala	11
..	..	6	The Three Musketeers	—— ...	Wardour	Forum	10.30
Thur..	..	7	The Pointing Finger	John Stuart	Radio	Futurist	11
..	..	7	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Scala	10.45
..	..	7	Two In a Million	Dorothy Tree	Columbia	Forum	10.30

BRISTOL

Sun..	..	3	The Invisible Man	Claude Rains	Universal	New Palace	6

CARDIFF

Fri..	Dec.	1	House of Trent	Anne Grey	Butcher	Park Hall	11
..	..	1	By Appointment Only	Lew Cody	P.D.C.	Empire	10.45
..	..	1	Cap'n Jericho	Richard Arlen	Paramount	Capitol	11
..	..	1	Trouble	Sydney Howard ...	United Artists	New Imperial	11
Tues..	..	5	Mrs. Dane's Defence	Joan Barry	Paramount	Capitol	11
..	..	5	Ann Vickers	Irene Dunne	Radio	Park Hall	11
..	..	5	One Year Later	Mary Brian	P.D.C.	Empire	10.45
..	..	5	The Invisible Man	Claude Rains	Universal	New Imperial	11
Wed..	..	6	Mannequin	Diana Beaumont ...	Radio	Imperial	11
..	..	6	Tarzan the Fearless	Buster Crabbe	Wardour	Queen's	11
..	..	6	Riot Squad	Madge Bellamy... ...	P.D.C.	Empire	10.45
Thur..	..	7	The Pointing Finger	John Stuart	Radio	Imperial	11
..	..	7	Her Forgotten Past	Monte Blue	P.D.C.	Empire	10.45

GLASGOW

Fri..	Dec.	1	Victims of the Beyond	Mischa Auer	B. and N.	Playhouse	11
..	..	1	Winged Devils	Robert Armstrong ...	Columbia	La Scala	11
Tues..	..	5	Ann Vickers	Irene Dunne	Radio	La Scala	11
..	..	5	Neighbours' Wives	Dorothy Mackaill ...	B. and N.	Playhouse	11
..	..	5	Two In a Million	Dorothy Tree	Columbia	Cranston's P.H.	11
..	..	5	Marooned	Edmund Gwenn ...	Fox	Picture House	10.45
Wed..	..	6	Tillie and Gus	W. C. Fields	Paramount	Playhouse	11
..	..	6	Mannequin	Diana Beaumont ...	Radio	Regal	11
..	..	6	Jury of the Jungle	Donald Cook	Columbia	Cranstons P.H.	11
Thur..	..	7	Broadway Through a Keyhole ...	Constance Cummings ...	United Artists	Picture House	10.30
..	..	7	The Pointing Finger	John Stuart	Radio	La Scala	11
..	..	7	King for a Night	Chester Morris	Universal	Greens Playhouse	11

LEEDS

Fri..	Dec.	1	Ship of Wanted Men	—— ...	Butcher	Tower P.H.	11
..	..	1	Jury of the Jungle	Donald Cook	Columbia	Rialto	11
..	..	1	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Scala	10.45
Tues..	..	5	Cap'n Jericho	Richard Arlen	Paramount	Paramount	10.45
..	..	5	Mannequin	Diana Beaumont ...	Radio	Tower P.H.	11
..	..	5	The Three Musketeers	—— ...	Wardour	Railto	11
Wed..	..	6	Broadway Through a Keyhole ...	Constance Cummings ...	United Artists	Scala	10.30
..	..	6	Ann Vickers	Irene Dunne	Radio	Railto	11
Thur..	..	7	Ace of Aces	Richard Dix	Radio	Rialto	11
..	..	7	The Invisible Man	Claude Rains	Universal	Scala	10.45

LIVERPOOL

Fri..	Dec.	1	Back Page	Peggy Shannon... ...	P.D.C.	Forum	10.45
Mon..	..	1	Cap'n Jericho	Richard Arlen	Paramount	Futurist	10.45
Tues..	..	4	Man of Sentiment	Christian Rub	P.D.C.	Trocadero	10.45
..	..	5	Tillie and Gus	Richard Arlen	Paramount	Futurist	10.45
..	..	5	The Pointing Finger	John Stuart	Radio	Scala	11
..	..	5	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Forum	10.45
Wed..	..	5	The Invisibld Man	Claude Rains	Universal	Trocadero	10.45
..	..	6	Mannequin	Diana Beaumont ...	Radio	Futurist	11
..	..	6	Mrs. Dane's Defence	Joan Barry	Paramount	Scala	10.45
Thur..	..	6	King for a Night	Chester Morris	Universal	Palais de Luxe	10.45
..	..	7	Ann Vickers	Irene Dunne	Radio	Futurist	11

MANCHESTER

Fri..	Dec.	1	Neighbours' Wives	Dorothy Mackaill ...	B. and N.	Deansgate P.H.	11
..	..	1	Man of Sentiment	Christian Rub	P.D.C.	New Oxford	10.45
Mon..	..	1	Marooned	Edmund Gwenn	Fox	Piccadilly	11
Tues..	..	4	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Deansgate P.H.	10.45
..	..	5	Cap'n Jericho	Richard Arlen	Paramount	Paramount	10.45
..	..	5	Mannequin	Diana Beaumont ...	Radio	Deansgate P.H.	11
Wed..	..	5	Sorrell and Son	H. B. Warner	United Artists	Piccadilly	10.45
..	..	6	The Pointing Finger	John Stuart	Radio	Deansgate P.H.	11
..	..	6	Trouble	Sydney Howard ...	United Artists	Piccadilly	10.45
Thur..	..	6	The Invisible Man	Claude Rains	Universal	New Oxford	10.45
..	..	7	Ace of Aces	Richard Dix	Radio	Theatre Royal	11

NEWCASTLE

Fri..	Dec.	1	House of Trent	Anne Grey	Butcher	Stoll P.H.	10.45
..	..	1	Two in a Million	Dorothy Tree	Columbia	Westgate P.H.	10.30
Tues..	..	1	Mrs. Dane's Defence	Joan Barry	Paramount	Paramount	10.30
..	..	5	Chelsea Life	Louis Hayward... ...	Paramount	Paramount	10.30
..	..	5	Broadway Through a Keyhole ...	Constance Cummings ...	United Artists	Queen's	10.30
Wed..	..	5	Ace of Aces	Richard Dix	Radio	Stoll P.H.	11
..	..	6	The Pointing Finger	John Stuart	Radio	Grainger P.H.	11
..	..	6	Trouble	Sydney Howard ...	United Artists, ...	Stoll, P.H....	10.30
Thur..	..	6	The Wandering Jew	Conrad Veidt	G.B. Dis.	Queen's Hall	10.45
..	..	7	Mannequin	Diana Beaumont ...	Radio	Stoll P.H.	11

NOTTINGHAM

Fri..	Dec.	1	Tarzan the Fearless	Buster Crabbe	Wardour	Scala	10.45
..	..	1	Riot Square	Madge Bellamy... ...	P.D.C.	Hippodrome	10.45
Mon..	..	1	Chelsea Life	Louis Hayward... ...	Paramount	Elite	10.45
Tues..	..	4	Her Forgotten Past	Monte Blue	P.D.C.	Elite	10.45
..	..	5	Tillie and Gus	W. C. Fields	Paramount	Elite	10.45
Wed..	..	5	Ann Vickers	Irene Dunne	Radio	Scala	11
..	..	6	The Pointing Finger	John Stuart	Radio	Scala	11
..	..	6	Notorious But Nice	Marian Marsh	P.D.C.	Elite	10.45
Thur..	..	6	The Invisible Man	Claude Rains	Universal	Hippodrome	10.30
..	..	7	Mannequin	Diana Beaumont ...	Radio	Scala	11
..	..	7	Back Page	Peggy Shannon... ...	P.D.C.	Elite	10.45

SHEFFIELD

Fri..	Dec.	1	Notorious But Nice	Marian Marsh	P.D.C.	Union Street	10.45
..	..	1	Tillie and Gus	W. C. Fields	Paramount	Regent	10.45
Mon..	..	1	The Three Musketeers	—— ...	Wardour	Hippodrome	10.45
Tues..	..	4	Back Page	Peggy Shannon... ...	P.D.C.	Central P.H.	10.45
..	..	5	Chelsea Life	Louis Hayward... ...	Paramount	Cinema House	10.45
..	..	5	Ann Vickers	Irene Dunne	Radio	Central P.H.	11
Wed..	..	5	The Man of Sentiment	Christian Rub	P.D.C.	Union Street	10.45
..	..	5	The Wandering Jew	Conrad Veidt	G.B. Dis.	Regent	11
..	..	6	Mannequin	Diana Beaumont ...	Radio	Union Street	11
Thur..	..	6	Dance, Girl, Dance	Evelyn Knapp	P.D.C.	Central P.H.	10.45
..	..	6	Marooned	Edmund Gwenn	Fox	Cinema House	11
..	..	7	The Pointing Finger	John Stuart	Radio	Union Street	11

LIGHTING EFFICIENCY

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26 ,, ,, ,, 20
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Advertisers using Box Number are particularly requested to return any testimonials, photographs, etc., they may send from unsuccessful enquirers when stamped envelope is supplied.

SITUATIONS VACANT

REQUIRED, capable and experienced Manager for North of England.—Reply, stating salary, experience and references, to W., Box 521, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER of experience, ability and integrity requires position, London or provinces; excellent references; fidelity bond.—Henry, 30, Lansdowne Road, Croydon.

W. W. LLOYD, booking manager Northern combines 12 years, Rialto, Hull, and manager, Savoy, Hull, three years; expert showman; 1st and 2nd "Kine" winner 1933; control or work to instructions; anywhere; bonds, reference and reasonable wage.—317, Beverley Road, Hull. 'Phone: 198Y1.

BRILLIANT Christie Unit Organist at liberty; young, smart personality; attractive interludes; thoroughly experienced; ambitious, reliable ref.—V., Box 520, Kinematograph Weekly.

FIRST-CLASS Operator-Electrician, age 28, married, seeks change; 14 years' experience; maintenance or any installation; 100 per cent. show—T., Box 518, Kinematograph Weekly.

SECOND Operator requires post; good reference; go anywhere.—E. Harrison, 10, Victoria Road, Worksop, Notts.

OPERATOR-ELECTRICIAN, experienced all principal sound systems, projectors, arcs; accept moderate salary.—Perry, 341, Hertford Road, London, N.9.

OPERATOR-ELECTRICIAN, 20 years' experience; any sound set, any projector; can do own servicing; go anywhere.—B., 78, Wymering Road, Portsmouth.

ACCOUNTANT (Prof.), 16 years confidential man to gentleman of various business activities, including kinema, invites position, production, renting or exhibiting side.—U., Box 519, Kinematograph Weekly.

COUNTRY or provincial employers, please note: Chief Operator, 15 years' experience, including W.E., RCA, B.T.-H., seeks position; excellent references.—Particulars, Northcote, 272, Halley Road, London, E.12.

OPERATOR requires berth; exp.; highly recommended; any machine, gas and oil engines.—Offers to M. G., 36, North Road, Preston Park, Sussex.

WANTED.—Young German Film Operator is desirous of obtaining unsalaried employment in England to perfect himself in the English language; full board and some pocket-money will do.—M., Box 511, Kinematograph Weekly.

CHIEF OPERATOR-ELECTRICIAN, B.T.-H. (36); 20 YEARS' LONDON EXPERIENCE, 12 YEARS PRESENT ENGAGEMENT; CHANGE REQUIRED; GENUINE REASONS.—Y., BOX 471, KINEMATOGRAPH WEEKLY.

OPERATOR-ELECTRICIAN, 17 years' experience, full W.E. experience, any plant, any machines, all repairs.—C., Box 501, Kinematograph Weekly.

PROJECTIONIST (third) desires change; present position three years; RCA, Simplex; moderate salary; anywhere, London preferred.—S., Box 517, Kinematograph Weekly.

APPARATUS FOR SALE AND WANTED

QUANTITY OF SECOND-HAND, SHOP SOILED AND SLIGHTLY DEFECTIVE E. G. TURNER PERFORATED SCREENS FROM 9d. PER SQUARE FOOT.
GEORGE PALMER UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET, LONDON, W.1 'PHONE: GERRARD 5476.

FOUR ZEISS LAMPHOUSES, EACH WITH 10-in. MIRRORS AND CONDENSERS, IN EXCELLENT CONDITION.
GEORGE PALMER UNIVERSAL CINEMA SUPPLIES, LTD., 13, GERRARD STREET, LONDON, W.1. 'PHONE: GERRARD 5476.

SPROCKETS; Sprockets! Sprockets! To fit any make of projector; intermittent Sprockets 14s. each, guaranteed accurate to fine limits; top and bottom, 15s. each; cash returned if not satisfied.—Imperial Sound System, 71, St. Barnabas Road, Leicester. 'Phone 27396.

BROOKS A.C. Electric Motor, 28 h.p., direct coupled to a Newton D.C. Dynamo, 80 v., 200 amp., on massive iron bed plate, £40; another D.C. Dynamo, 65 v., 100 amp., £6; also two heavy bed plates.—Apply, Walpole Cinema, Bond Street, Ealing.

FOR Sale.—Edibell Super Talking Equipment; two 200-volt D.C. 24-in. Exhaust Fans; one four-price Automaticket Machine (electric); cheap.—16, Camp Road, Farnborough, Hants.

FOR sale, two Kalee Super Lenses, 5 in. focus, wide aperture, practically new, cheap.—Apply, E. C. Rogers, Hippodrome, Gloucester.

APPARATUS FOR SALE AND WANTED —Continued

FOR sale, Powers 6.B. Projector, top and lower spool boxes, American stand, almost new, £30; Resistance, 220 volts, 10-60 amps., £4; Kalee 8 in. Mirror Arc with mirror and front lens, £7; 1/4 h.p. Motor, 200-230 D.C., £2; 1/8 h.p. Motor, 100 D.C., 30s.; 1/8 h.p. Motor, 220 D.C., 30s.; or offer.—Sentry Safety Control Syndicate, Ltd., 52a, Bow Lane, E.C.4. City 2959.

STOP! Genuine new Parabolic 8 in. and 10 in. Mirror Arcs, £9 and £11.—Write, Wilkinson, 36, Alcester Street, Redditch, Worcs.

FILMS FOR SALE

SERIALS, Features, Comedies, Educational; enormous selection; exports to all parts of the world; sale or hire.—Baer, 176, Wardour Street, W.1. Established 1907.

MISCELLANEOUS

BALLOONS PRINTED WITH YOUR ADVERTISEMENT FROM 7s. per gross, five gross 30s.; printed pencils and carnival novelties also supplied.—Surrey Rubber Co., Worcester Park, Surrey.

AGENCIES

AGENCIES required, Lancashire territory; films and accessories live selling force; offices: Manchester and Liverpool.—Communications to The Liver Film Co., 10, Commutation Row, Liverpool.

ADVERTISER with excellent connections to private and State undertakings seeks agency of technical electrical and kinematographic lines for Czechoslovakia.—Write, P.D. 2051, c/o Rudolf Mosse, Ovocny trh 19, Prague I., Czechoslovakia.

TIP-UP AND OTHER CHAIRS

ALL NEW Velvet Arm Chairs, 4s. 11d. complete.—Hellenbrand, Bournemouth Park Road, Southend-on-Sea.

WANTED immediately for export, 2,000 Tip-up Seats, preferably spring edge; must be deep backs.—Particulars, X., Box 522, Kinematograph Weekly.

FOR sale, a quantity of reconditioned Tip-up Seats, 18-in. and 20-in. centres, from 4s. each, complete.—Cinema Equipments, 47, Gerrard Street, W.1. Telephone: Gerrard 5760.

5,000 NEW, SECOND-HAND AND RECONDITIONED TIP-UP SEATS TO SELECT FROM. ALSO ESTIMATES AT LOWEST PRICES FOR RECONDITIONING OR RECOVERING YOUR OWN SEATS.
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PRESTON FILM SERVICE
Large stock of films for sale or hire.
Write for Lists.
Also Williamson Printer, Titler, and Film Cleaner, Ernemann Bioscopes, Mirror Arcs, Lamp Houses, etc., and Electric Fountains.
KINEMA HOUSE, Vicarage, Tithebarn Street, Preston ('Phone 4320)

PICTURE THEATRES FOR SALE AND WANTED.

WE SELL CINEMAS
Quickly. Quietly. And without Publicity
Buyers waiting for Halls of all Sizes; at all Prices; in all Parts.
CLEMENT BLAKE & DAY
THE *Cinema Agents*
22, Wardour St., W 1

CITY OF COVENTRY
Suitable Cinema, Public Building, etc.
FOR SALE
EXTREMELY VALUABLE CENTRAL PREMISES in Important Manufacturing Position with three Extensive Street Frontages of about 170 feet, 148 feet, and 131 feet respectively.
TOTAL AREA ABOUT HALF-ACRE
Covered Floor Space about 28,500 square feet
Fine Imposing Elevation
Bargain Price **£7,000** Freehold
Apply
CHARLES B. ODELL & CO,
Auctioneers, Coventry Tel.: 2037-8

LANTERN LIGHTS
for
STAGE, PROJECTION and REWINDING ROOMS
Complete with "Vulcan" Fusible Link Gearing
Projection Room Balanced Shutters
(All to London County Council requirements).
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VULCAN WORKS, LANT STREET, BORO, S.E.1

Price 10/-
Price to subscribers of the Kine. Weekly 5/-

THE KINEMATOGRAPH YEAR BOOK
The Trade's one and only guide to every sphere of the Kinema Industry.
THERE IS NO SUBSTITUTE FOR THE KINE YEAR BOOK
The "Kinematograph Year Book" is the only book of its kind. It comprises within its 600 pages every phase of activity covered by the Kinema Industry of this country.
You cannot afford to be without your copy—Register your order for the 1934 edition, now!

CINEMA PROPERTIES
HAMPTON & SONS announce they have a *special department* devoted solely to the letting and selling of *cinema properties*, with a manager in charge who has had wide experience in all kinds of Cinema transactions. Owners wishing to place their properties in the market for disposal, or applicants seeking an addition to their circuits are invited to communicate with
HAMPTON & SONS
20, St. James's Square, London, S.W.1, where their business will be treated in a strictly confidential manner

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'Phone: CLISSOLD 1372

WAY & WALLER

THE CINEMA SPECIALISTS.

SITES. **SITES.** **SITES.**
100 ft. FRONTAGE AND 200 ft. DEPTH. AVAILABLE IN CENTRES SUITABLE FOR SUPERS.
Write for particulars.

INVESTMENTS *available on highly attractive propositions.*
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VALUATIONS *for Issues, Promotions, etc.*

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SEATS.	RENT.	LENGTH of LEASE.	REMARKS.
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600	£15 p.w.	7, 14, 21 yrs.	With cafe and living accommodation.
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400	£10 p.w.	21 yrs.	Chance for energetic owner manager.
		BEDFORDSHIRE.	
600	£12 p.w.	30 yrs.	Unique chance for beginner.
		LANCS.	
530	£6 p.w.	Long.	Enormous population. Very little opposition.
600	£6 p.w.	4½ yrs. (renewable)	Small premium required of £300.
1,200	£20 p.w.	Any.	W.E. With stage and dressing rooms.
		YORKS.	
2,000	£20 p.w.	Any.	Skating rink in large popular resort. Situated sea front.
		STAFFS.	
1,000	£20 p.w.	32 yrs.	Everything paid up. A real good opportunity for enterprising showmen.

HOME COUNTIES.
Roadhouse.
Superior modern, glass concrete and tiled roadhouse on an acre of most valuable site in large important town near London. Complete with magnificent ballroom of exquisite design and lighting, swimming pools, sun-decks and terraces. Water purified four times daily. Certified during recent controversy as one of the purest in Europe. Takings during summer nearly £1,000 p.w. Offered freehold for £25,000 or will let at £2,500 p.a. (or near offer).

WAY & WALLER, 7, HANOVER SQUARE, W.1
MAYFAIR 8022 (10 Lines).

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2. B. and N. Films, Ltd.
3. Tabulated Trade Show
4. Classified Advertisements

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Burkitt, F., Ltd. .....
Butcher's Film Service, Ltd. .....
Carpenter, F. H., and Co., Ltd. ..
Champion, C. H., and Co., Ltd. .....
Cinema Displays, Ltd. .....
Cinema Maintenance Co. .....
Clement, Blake and Day .....
First National Film Distributors, Ltd.
Fox Film Co., Ltd. .....
G. B. Equipments, Ltd. .....
Groom, G. W. .....
Hampton and Sons .....
Kafa Table Co. .....
Kodak, Ltd. .....
Metro-Goldwyn-Mayer Picture, Ltd. Special I
Moy-Omnia .....
Odell, C. B., and Co. .....
Paramount Film Service, Ltd. .....
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Wurlitzer Organs .....

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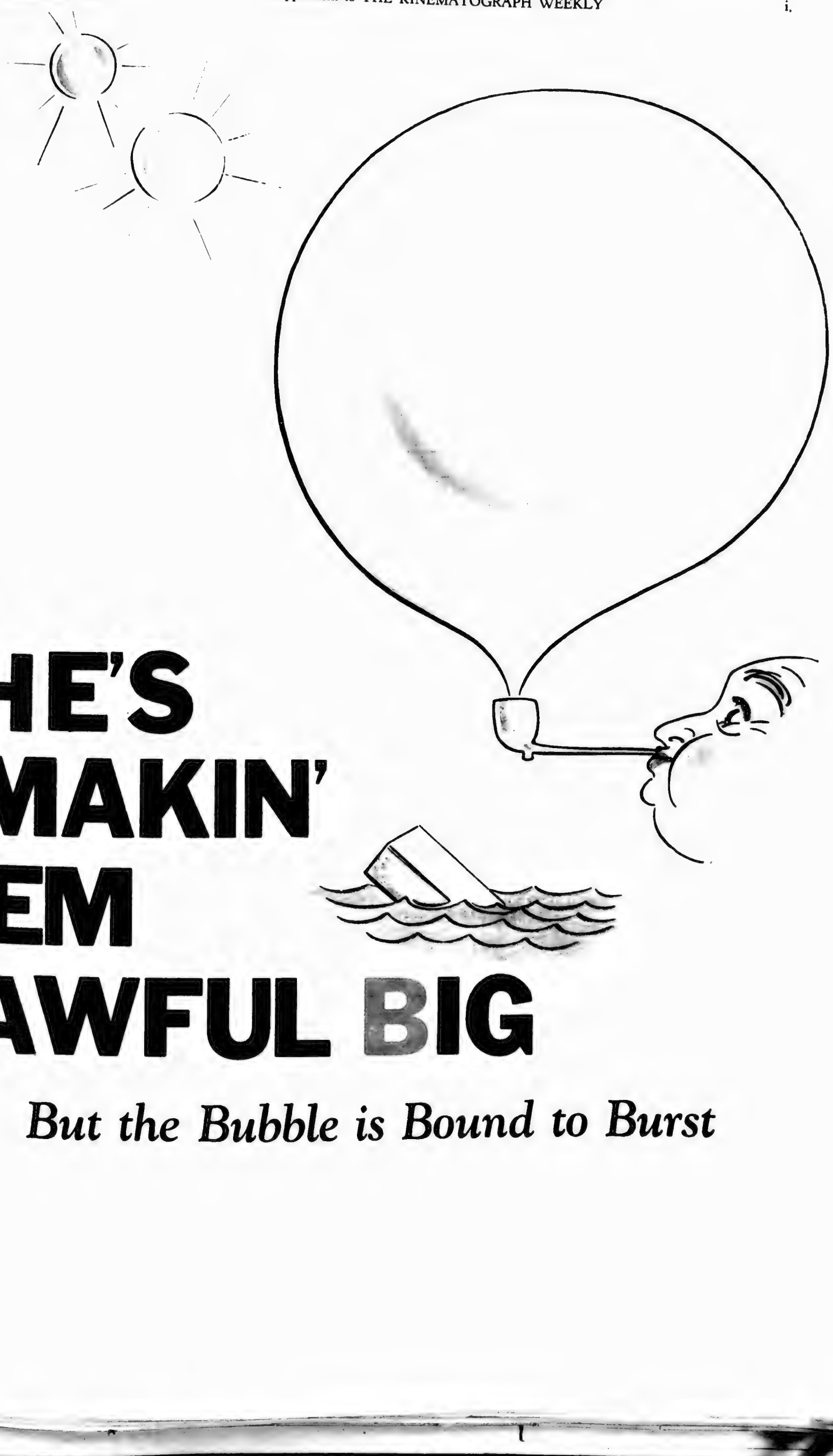
November 30, 1933.



HE'S MAKIN' 'EM AWFUL BIG

But the Bubble is Bound to Burst

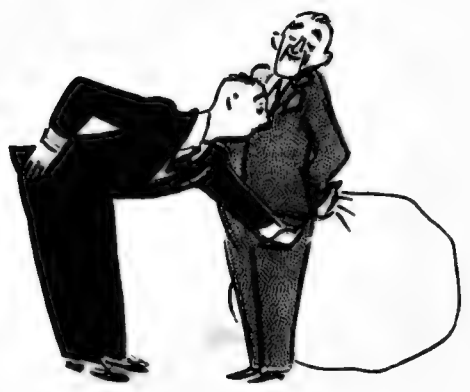
ARE YOU EASILY KIDDED!

We contend that the exhibitor is a hard headed business man who

DOESN'T WANT BACK-SLAPPING—

but asks only for a fair count and an idea of

WHAT'S IN THE BAG!



We're for the showman who's dubious about buying the blue sky! He's suspicious about

BUBBLES THAT EXPAND

because he's found by past experience that they only have air in them at the end.

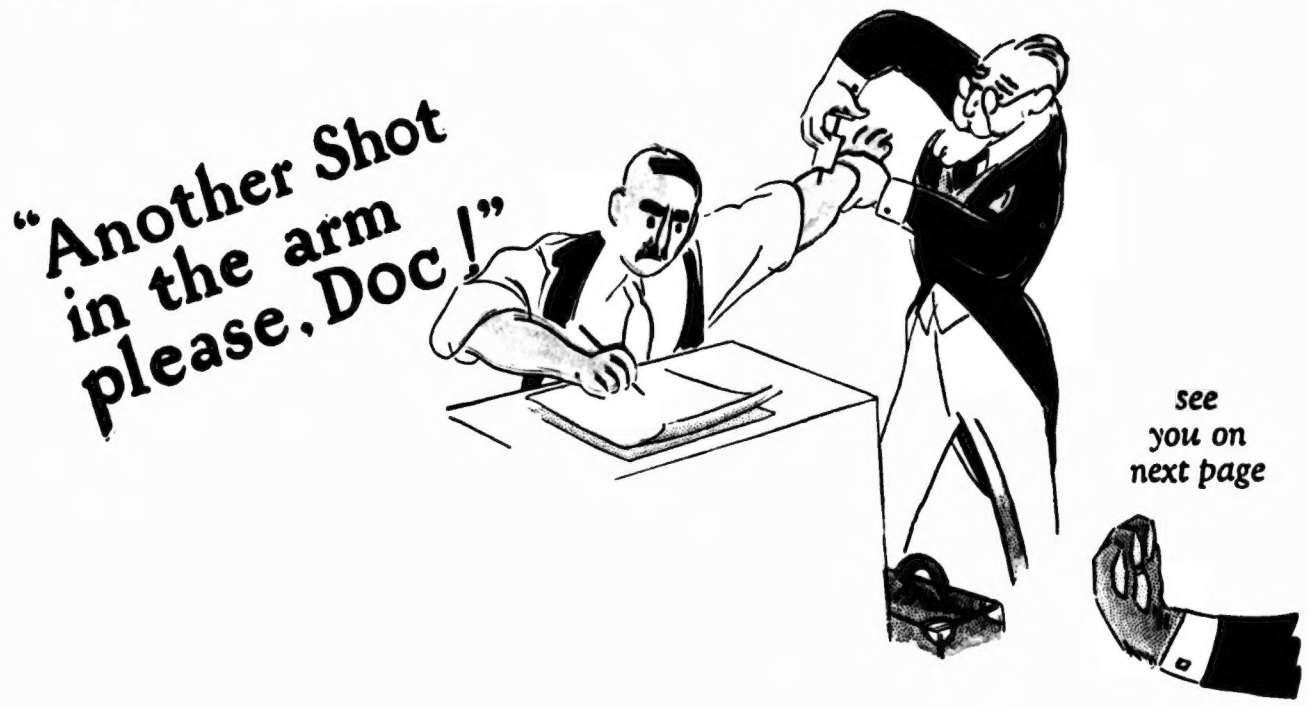
THIS IS THE SILLY SEASON

when the Announcement Boys are having fun.
It's a great time for Printers!

DON'T misunderstand please!

There's a lot of sincerity back of all companies' announcements . . . We all know that you've got to present a product properly, or it's hard to have a talking basis on a list of pictures that mean a great investment!

BUT BOY, HOW THEY HOKE IT UP!



see you on next page

Not that M-G-M is any SHRINKING VIOLET—

but

M-G-M IS ONE COMPANY

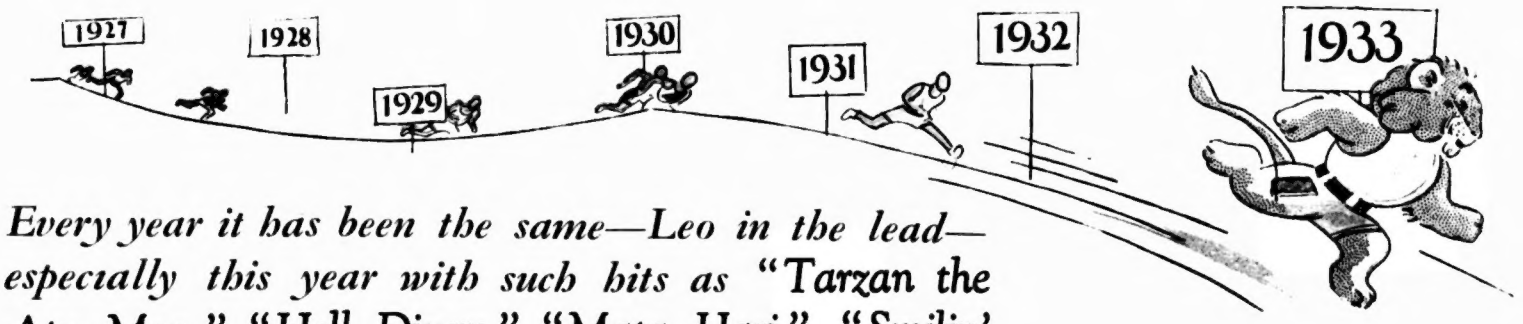
that doesn't have to trot out the vellum and parchment, silver and gold and all the fancy hand-made paper that make things look good (even if they're not!)

M-G-M IS THE ONE AND ONLY OUTFIT THAT CAN SAY TO YOU —

AFTER ALL——————

Aren't you buying

PROVEN PERFORMANCE !

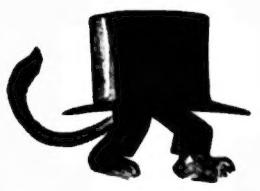


Every year it has been the same—Leo in the lead—especially this year with such hits as "Tarzan the Ape Man," "Hell Divers," "Mata Hari," "Smilin' Through," "Prosperity," "Pack Up Your Troubles," "Fra Diavolo," "White Sister," "Peg O' My Heart," "Hell Below," "Tugboat Annie" and plenty more!

LET'S BUST BEAUTIFUL (*but empty*) BUBBLES and talk facts:

DEEDS not WORDS *are what the showman needs to-day—more than ever—and while other Studios are talking a lot of ballyhoo—the world's greatest Studio of Metro-Goldwyn-Mayer marches forward, bringing you, week-after-week, the* **STARS** *that shine in the* **PRODUCTIONS** *that Top.*

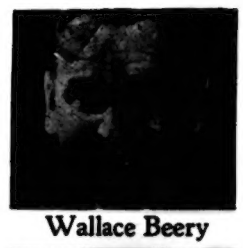
And **Metro-Goldwyn-Mayer** stakes its proud and highly prized reputation that the following represents the best group of pictures ever made, anywhere !



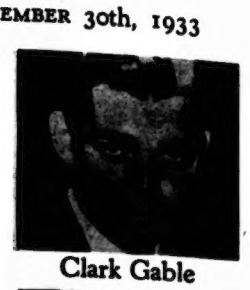
Come overleaf, please—

ASK THE FOLKS WHO PAY !

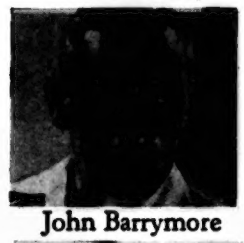
Marie Dressler


Wallace Beery

Greta Garbo


Clark Gable

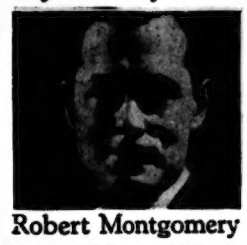
Norma Shearer


John Barrymore

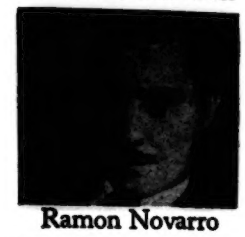
Joan Crawford

Maurice Chevalier

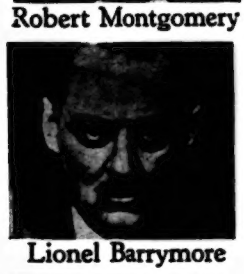
Marion Davies


Robert Montgomery

Jean Harlow

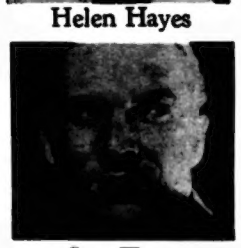

Ramon Novarro

Helen Hayes


Lionel Barrymore

Jeanette MacDonald

Jackie Cooper


Lee Tracy

Laurel & Hardy

Myrna Loy

Walter Huston

Madge Evans

Jean Hersholt

Maureen O'Sullivan

C. Henry Gordon

Karen Morley

Lewis Stone

Lupe Velez

Johnny Weissmuller

Diana Wynyard

Robert Young

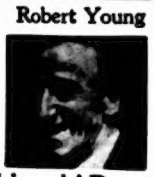
May Robson

Frank Morgan

Polly Moran

Franchot Tone

Mae Clarke


'Schnozzle' Durante

Una Merkel

Nat Pendleton

Jean Parker

Elizabeth Allan

Mary Carlisle

Martha Sleeper

It fits better than ever !

THEY'RE ALL under the banner of METRO-GOLDWYN-MAYER !